

**Winter
1998-99**

BINGANG



*Kathleen D. Dumas
Mary Elizabeth*

It's Time To Renew For 1999

For most of you, it's time to renew your membership for the 1999 calendar year. Please follow these directions:

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Send a check or money order for \$11, made out to CLUB CROSBY, to:
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435 So. Holmes Ave.
Kirkwood, Mo 63122-6311

Canadian members must pay in U.S. dollars by means of a postoffice money order or an international bank draft drawn on a U.S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

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Ken Crossland of W. Midlands, U.K. is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are \$16 and must be submitted to Ken in an amount equivalent to \$16.00 U.S. Send dues or notice of non-receipt of *Bingang* to

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United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND, AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your money order or bank draft, made out to Club Crosby, to Wayne Martin at the address listed at the top of this page.

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The autographed photo on the front cover was obtained by Greg Van Beek when he met Karolyn Grimes in Chicago this past October.

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Letter to the Editor

Dear Wayne:

As a teenager in Liverpool just after the war, I bought whatever records (Brunswick label) of Bing that I could afford, but for quantity I could not compare with my good school friend, Cliff, who had a much bigger allowance and, therefore, a much larger collection! We lived about ten miles apart, but thanks to his kind cooperation, I was able to hear Bing whenever I wanted, via *telephone*! Three or four times a week for about an hour, he would play my requests over the phone — not the highest-fi but better than nothing!

Soon after, I began to listen to the American Forces Network radio stations in occupied Germany, along with many other British lovers of American music. These radio signals were so weak during the day that I couldn't pick them up. Only at night could the stations be heard. They were in such cities as Berlin, Frankfurt, Bremen, and the one for me with the best signals was AFN Munich. A particular programme that I liked on this station was from 10:45 p.m. to 11 p.m. nightly, and was called "The Vocal Touch," featuring popular singers.

One night they played a song by Bing called "Candlelight and Wine." I thought it was so outstanding that I set out to obtain a recording of it. I wrote to the station and received a reply eventually from the announcer, who suggested that I phone him to establish a time, mutually convenient, for him to



AMERICAN FORCES NETWORK — BERLIN

28 PODBIELSKIALLEE

BERLIN-DAHLEM

29 June 1967

Mr. Kenneth Kelley
11 Carla Lane
Irvington on Hudson, New York

Dear Mr. Kelley:

Thank you for your interesting letter of June 15th and I am enclosing a taped copy at 3 3/4 of the selection you requested.

I trust that this will end the long and arduous search that you have conducted during 15 years.

*Why does
my heart
pound like
a hammer...*

very best, I remain,
cordially,

MARK WHITE
Station Manager

AMERICAN FORCES NETWORK

"SERVING AMERICAN FORCES IN EUROPE"

APO 742-A, U. S. ARMY

BERLIN, 1 Oct 1952.
TEL. 4 21 46

Dear Ken:

In answer to your letter of the 21st I find that our AFN Berlin library does contain a record of "Candlelight & Wine" as sung by Bing Crosby with John Scott Trotters orch. Although the label does not list a solo pianist there is a predominance of ivory tinkling therefor I summarize it must be Eddy Duchin as the style sounds similar.

Now if you wish to have it aired I suggest writing AFN Frankfurt and the announcer of the late show. Explain that the record is on "P-370". He will know what the code name stands for. I'll leave the time and date up to you and him.

Hoping that your year's of search will come to a successful end, I remain,

Sincerely,

MARK WHITE.

P.S.—Where did you learn I had become Program Director of AFN Berlin? My surprise is caused by the fact I have only been here for a little more than a month. I had no idea my popularity or whatever you wish to call it extended to London. Incidentally, I hold down the unimpressive title of a Mister. Yes, I'm just a civilian.

Hqs AFN	AFN	AFN	AFN	AFN	AFN	AFN
FRANKFURT	BAYREUTH	BERLIN	BREMEN	BREMENHAVEN	HEIDELBERG	MUNICH-STUTTGART
601 Kc	1411 Kc	1420 Kc	1429 Kc	1500 Kc	1500 Kc	1249 Kc
500 M +	213 M +	211 M +	209 M +	200 M +	200 M +	240 M +
10,000 Watts	10,000 Watts	1,000 Watts	2,500 Watts	50 Watts	50 Watts	200,000 Watts

play the tune and for me to record it off the air.

In 1998 is probably impossible for many people here to comprehend what a challenge it was then to make such a phone call. Germany was under occupation, and the phone system to reach Munich was primitive, as well as costly! However, I managed to get through, and the announcer and I arranged for the tune to be played as the first on the programme a couple of weeks later. For my part, I arranged with a London recording studio for someone to wait up and record it — again, costly!

The night arrived. However, no "Vocal Touch." The station was off the air due to technical problems.

In the course of time, I tried to reach Munich again but by this time the announcer had left the station, and the programme was discontinued. In 1952, living in London, I decided to contact AFN Berlin, which had a stronger signal by then, but the announcer there, Mark White, suggested my trying the Frankfurt station this time, as the attached letter shows. Still no success until 1967, when I was now living in the USA, when Mark White sent me a copy of "Candlelight and Wine." (See letter.)

A 21-year saga, but worthwhile!

P.S. Many of the old tunes that my friend played for me in Liverpool I could not find in record stores when I came to New York, and it was our dear past president, Al Sutton, who kindly put all these old songs onto audiotape in his Sacramento home so I could enjoy them once again. God bless you, Al!

Ken Kelly
Irvington, NY

The Editor's Page

INDEX AVAILABLE. We have been considering the possibility of a raise in dues, because of increased costs of printing, supplies, postage, etc. Then we had another idea. On your editor's computer is a very long alphabetical index of all of Bing's commercial recordings, including name of song, composer/lyricist, the Crosby movie in which it was featured, other performers, master/take number, date of recording, a listing of all known U.S. 78's, 45's, EP's, and LP's, and a growing list of CD's as these are issued. Some overseas pressings are also included when they are of special interest.

Here is a typical entry:

JUNE IN JANUARY (Rainger-Robin) (Film: *Here Is My Heart*). Georgie Stoll O. DLA-71-A & B, 11-9-34. 78: Dec. 310 (Tks A & B). 78/45: Dec. 11000 (Tk B). LP: Dec. DL-4250, DL-6008, DL-34002, DL-34276, DXB/DXS-184; MCA 2-2045; R.D. RD4-127 (All LPS Tk B). CD: MCA MCAD4-10887 (Tk A). Jon. JZCD-16 (UK) (Tks A & B).

—Buddy Cole Trio. MG-3673, 5-3-54. EP: Dec. ED-1700. LP: Dec. DL-9084, DX-151.

—Pete Moore O. *NoMrNo*, 9-12-77. 45: Pol. PD-14452. LP: Pol. PD-1-6128.

(Actual listing is full-page width, not in columns like this.)

This listing represents about 25 years of research. You older members will recall a series of discographies published in *Bingang* during the 80's. The alphabetical listing is based on those articles, plus additional research on LP's and CD's. There are well over 100 pages.

If you would like a copy, we will print one out especially for you, assemble it by hand and punch it for a 3-ring binder (not furnished). The cost is a \$25 donation above regular membership dues. We think you would find it useful.

Also available is a 13-page alphabetical listing of Bing's V-Discs, a supplement to the above volume. It includes information on the source and date of each recording and is keyed to the recent CD set of V-Discs released by Collectors Choice Music. The charge for this volume is a \$5 donation to the club.

If members find this type of material to be of value, there are plans for alphabetical-numerical listings of 78's, 45's, and LP's.

If you are interested in either of the present offerings, please reserve your copy as soon as possible. You may pay now or when the index is ready for shipment.

MISINFORMATION DEPARTMENT. Those of you who also belong to the International Crosby Circle probably noticed the newspaper article reprint on pages 13-15 of the winter 1998 issue of *Bing*, the circle's official publication. The article is titled "Bing's Back" and includes this statement:

"There are smaller Crosby fan clubs, but none as prolific as the circle. . . Many of the roughly 250 members of the older, mostly American Club Crosby are constituents of the circle," said Wiggins, who is in both groups.

That statement is incorrect. We have 450 members. We wish someone had asked us about it before it was printed in the I.C.C. journal.

OUR DEEPEST SYMPATHY goes to Perry Como on the death of his beloved wife of 65 years, Roselle, who died on August 11, 1998, and to their three children and 13 grandchildren.

Our thoughts and prayers are also with member Mary Montalto on the death of her husband of 50 years, Jim, and to their daughter. Jim and Mary had celebrated their 50th anniversary on Bing Crosby's birthday. He suffered from Parkinson's disease but died of pneumonia.

ABOUT THIS ISSUE. You will find the section on Frank Sinatra that we promised in the last issue, with interesting thoughts about Frank (and Bing) by Gary Giddins, Gord Atkinson, Ken Crossland, and Harry Lichtenbaum, also articles about Bing and Kate Smith, Betty Hutton, Beverly Garland, Carolyn Grimes (who played Bing's little daughter in *Blue Skies*), and Leo McCarey. You will even find articles about your president and your editor (including a picture of that grumpy old man!). Charlie Baillie does his usual fine job with CD's and other new releases, and Pete Cakanic tackles a number of interesting subjects. Mark Scrimger shows us some rare collectibles and tells us about Bing's efforts in World War II. All that and much more! If you notice that some of the type looks different, it's because we are experimenting with type faces.

NEW BIOGRAPHY ON TV. A new biography premiered on the E! (Entertainment TV) channel on December 21 (too late to be reviewed in this issue). Member J. Roger Osterholm interviews Phil Crosby about his father. Several club members contributed materials that were used on this show. We'll review it in the next issue.

Wonderful Memories with Karolyn Grimes

by Greg Van Beek

THE name Karolyn Grimes may not be a household name to most, yet in a remarkable career as a child star she appeared in many classic films of the 40's and early 50's, including *Sister Kenny* (1946), *Mother Wore Tights* (1947), *The Bishop's Wife* (1947), and *Hans Christian Andersen* (1952).

If that weren't enough, she had the role of a lifetime, the one every budding child star dreams of finding, that of Jimmy Stewart's little daughter Zuzu Bailey in the quintessential holiday film of Frank Capra's all-time masterpiece *It's a Wonderful Life* in 1946.

She appeared in another 1946 film, the one I was most interested in talking to her about, Irving Berlin's *Blue Skies*. Who can forget the charming scene in the film where Bing croons the song "(Running Around in Circles) Getting Nowhere" to the daughter he had not seen since she was a baby? That lucky little girl was none other than Karolyn Grimes.

We "met" on the web, where she had been trying to locate a copy of the sheet music for "Getting Nowhere" that was issued at the time of the movie. In

one of her first E-mails to me, she said, "I may be somewhat biased, but I feel that the music written by Irving Berlin and performed by Bing Crosby is timeless. I consider Bing Crosby one of my most famous fathers. We had a very special chemistry and I would consider it an honor to share my stories with his fans."

She was born on the 4th of July, 1940 in Hollywood, CA. Her parents were both from the Midwest and went to the West Coast during the depression to try and find work. Neither was involved in acting. "My father was a very talented man and got work right away, which enabled my mother to be free".

"She was afraid that my father would be drafted, and she didn't want to work and didn't think she could live on Army pay--so she put me to work, and that's how I got started. My mother had a friend that had an agent, so she took me to see the agent. He liked me and sent me on some interviews which landed me some parts. I was considered pretty good, and the parts kept coming."

I asked her how it was that she landed the part of



Bing's daughter in one of his most lavish and expensive films. "Well, I actually think that I got cast for the part because they were really desperate to find someone that looked like him. I think they were having a real problem with that. They were getting to the point where they were going to have one of Bing's sons play the role--in a blonde wig! Fortunately, I guess they thought I looked like him, and I got the part. They tested a lot of others for it, so I was lucky."

Blue Skies was filmed between August and November, 1945, (making Carolyn five years old at the time). She thinks her part was filmed during the summer "because I have some pictures that are of Bing with Jerry Colonna. He and Jerry were really good friends, and he came over on the set to hash and talk with Bing. They did practical jokes all the time."

I said that if Jerry Colonna was around, Bob Hope couldn't have been too far behind, as they were inseparable, with the Pepsodent show on radio and all the USO shows they did. She said, "I never met Bob, but Jerry was there almost every day."

I asked if she recalled any "flubs" that may have taken place during the filming of her scene (which amounts to about seven minutes of screen time). "I have to think that after I got older I made more flubs than when I was younger, because it just went well when I was younger. You do the same shots over and over, but I don't have a clue how many. For me, it was just everyday life. I didn't know any different."

I marveled at how trained and schooled in acting she appeared at such a young age. "Well, I imagine I had a good director," she said, "because he directed me very well! I didn't have much of a problem getting along with grown-ups. I thought it was fun to be in the grown-up world, probably because I grew up not having any siblings."

Knowing how some stars are "strictly business" when it comes to movie making, I asked if Bing took a personal interest in her, or if it was more of a professional relationship. "It really wasn't that professional at all. He was just really very personable. He

never forgot who I was, and even later, if I'd be on an interview or something and wind up back at Paramount, I'd see him and he'd always remember and say, 'Hi, Mary Elizabeth,' my name in the film".

"One time he was across the street at Paramount and saw me and called me over to chat with him. I didn't know it at the time, but there was a reporter from *Variety* magazine with him, and of course I was a 'chatty Kathy' and very precocious, and said anything that came out of my mouth--which sometimes got me in trouble! I said to Bing that I just got a new dog the night before, and he howled all night long, so I named him Bing. It was in *Variety* the next day. They ate that story up."

"When filming a movie is over, it's really kind of a tradition that the star gives other people in the movie a present -- and Bing sent me the wardrobe I wore in the film (the gown and little robe). I don't have them anymore, though."

When you watch the scene where Bing performs "Getting Nowhere" with little Carolyn seated next to him, you get the feeling that something was going on

behind the scenes that we're missing. All through the number, Carolyn is making little "monkeyshines" that threaten to break up Bing. I asked her what was happening. "I don't know if Bing caused it or the director encouraged it, but we had a little chemistry, and that was very much of a plus for the whole segment because we interacted so well."

"I think the director, if I remember, was sort of on the sidelines, telling me what he wanted me to do, and I just followed through. With Bing there, he guided me, and it was just a really pleasant scene to do. There wasn't any pressure or tension, and that was due to him. It's all up to the main star; if they want to be a smart aleck and look down on you they can -- and really intimidate you and not make you feel good about yourself, so you don't do a good job. Bing didn't do that. He made me feel great -- he really made me feel comfortable, and I was only five years old, so if you think about it, that's not very old."

I mentioned the name Wally Westmore, and how



Karolyn Grimes

CONTACT: CAROLYN GRIMES
878-882-1524

he had been in charge of makeup at Paramount for almost the entire time Bing was under contract there. I asked how such a young child reacted to the pancake makeup used at the time. "I do remember Wally Westmore, and the makeup on *Blue Skies* was all right. With all the films I did locally, it wasn't a big issue."

"The Westerns I made and those on location were rough. Getting up real early and leaving it on until late at night made my face sore." I told her Bing absolutely hated the pancake makeup and was always trying to get by with as little as possible. "Oh, it was horrid," she said. "It was so heavy, and you'd take it off using Kleenex and that would make your face raw. They did this day after day, and your face got more raw each day—that part I didn't like"

Knowing that her scene didn't involve Fred Astaire, I asked if she was at least able to meet him. "Never met him," she said. "If you don't interact with them it's not economically feasible, so you just don't. A lot of people ask me, 'What was it like working with Donna Reed? [in *It's a Wonderful Life*]. Well, I can't say, because I never had a scene with her!"

One of Karolyn's first films was *Sister Kenny* in 1946. I told her how Bing was very involved with that organization and did radio spots, etc., for them. When *Blue Skies* premiered at Radio City Music Hall on October 16, 1946 (the same day Bing's new radio series for Philco premiered), all the proceeds from the film premiere were donated to the Sister Kenny Foundation.

"I had no idea," she said. "I am really happy to learn that, because I know Bing supported a lot of Catholic charities, just as Jimmy Stewart did, but Sister Kenny was an exceptionally good one to support. It was a different way of life back then; that generation seemed to be tuned into other people's needs. Morals were higher and things had more value and meaning than they have now. We have sort of a shallow existence today."

"I look at that movie (*Blue Skies*) now, and I see Fred Astaire dancing, and the talent that he had as a dancer was just incredible. You just don't have that kind of talent today. It's just not there, that dedication — the *real* talent. Mr. Astaire was such a wonderful talent. I was so impressed with what he did there I just thought it was fabulous! I've certainly kept that one in my heart because I think it was one of the most special ones I've seen." I said it always ranks right up there on the list of favorite Crosby films with his fans. "Well, *Going My Way* was another good one, I think," she said.

Since she worked with Bing as a child star, and at the same time that Bing's own four boys were still children themselves, I asked her perspective on the book Gary Crosby wrote about his dad and the bad image he's gotten as a father. "I can only say that I never saw that side of him. I know that his home situation was one that was not desirable, and I think

that when he went home at night he had his hands full with the boys and a wife that was an alcoholic, which is no secret. I just think it was almost more than he could handle, and that might have made him a little bitter, as it would anybody else."

"But I didn't see that side of him—and to my knowledge he was a genuine, sincere, and loving human being. I think that Gary kind of wanted the money, and that's the only way he knew how to go about getting it. I've seen this before, unfortunately. It really doesn't help anyone."

"Particularly when the person is no longer here to defend himself," I added. "I just think it was a really bad move on his kids' part to do that," Karolyn said. "It made them look bad, too, if you want to look at it that way."

"When I worked with Bing, I remember there were a lot of practical jokes on the set. He was always encouraging me to tell him secrets. I think he really liked kids. I can't say that he didn't because he was very, very fun and great to be with."

While *Blue Skies* was a big break for her, it was her next role in *It's a Wonderful Life* (released in December, 1946, two months after *Blue Skies*) that has endeared her to millions with her famous line "Teacher says, every time a bell rings, an angel gets his wings." She had only six minutes of screen time in this film, yet with that immortal line, she stole the show.

"I was just lucky to have been granted the privilege of saying that line. The gods were surrounding me then, I tell you! It was a moment that I don't think can be repeated—you just can't do it again. I don't think anyone can do a remake of that movie. It's just impossible without Jimmy Stewart."

I told her that some years back Bob Hope was planning to make a "Road" film with George Burns subbing for Bing. That too wouldn't have worked. "No, they don't realize that. Maybe someday they'll catch on that they can't change something that is already a classic."

"But the other movies are starting to become more popular, too," she said. "You know *The Bishop's Wife* is getting to be really a kind of big movie now. I was really surprised it wasn't on the [AFI's] list of the top 100 films, 'cause I get an *awful* lot of fan mail from that one. I think they forget what *classic* means. It can't be a film that was made last year."

Karolyn's last film role was that of a Copenhagen match girl in 1952's *Hans Christian Andersen* at age 12. Her subsequent childhood years were less than "wonderful." At age 14, her mother passed away and the following year her father was killed in an automobile accident. She was an orphan and became a ward of the court that sent her to a little town in Missouri called Osceola. There were fewer people in the town than there were in her class at Los Angeles High School. "I ended up in a rather nasty home situation, but I learned about Midwestern people and

that they are genuinely caring and kind people."

"I'd not been exposed to that kind of people before, and after meeting people like that, people who took me under their wing and gave me all the love and support they could, I decided I'd never go back to the Hollywood scene, and I never did. The move was good for me because in a way I grew — and learned a lot. I learned how to survive, and I think that's very important."

After Karolyn became an adult, she lived a normal lifestyle, leaving the glitz of Hollywood behind. "Everything I had was in boxes in the basement, and the kids didn't think anything about it, and I just forgot about that part of my life. I think that I wasn't that good as an actress and really believed that in the end I probably would've bottomed out like a lot of my friends. So I feel I was saved by coming back to the Midwest and having a life here. It was a rescue in a way."

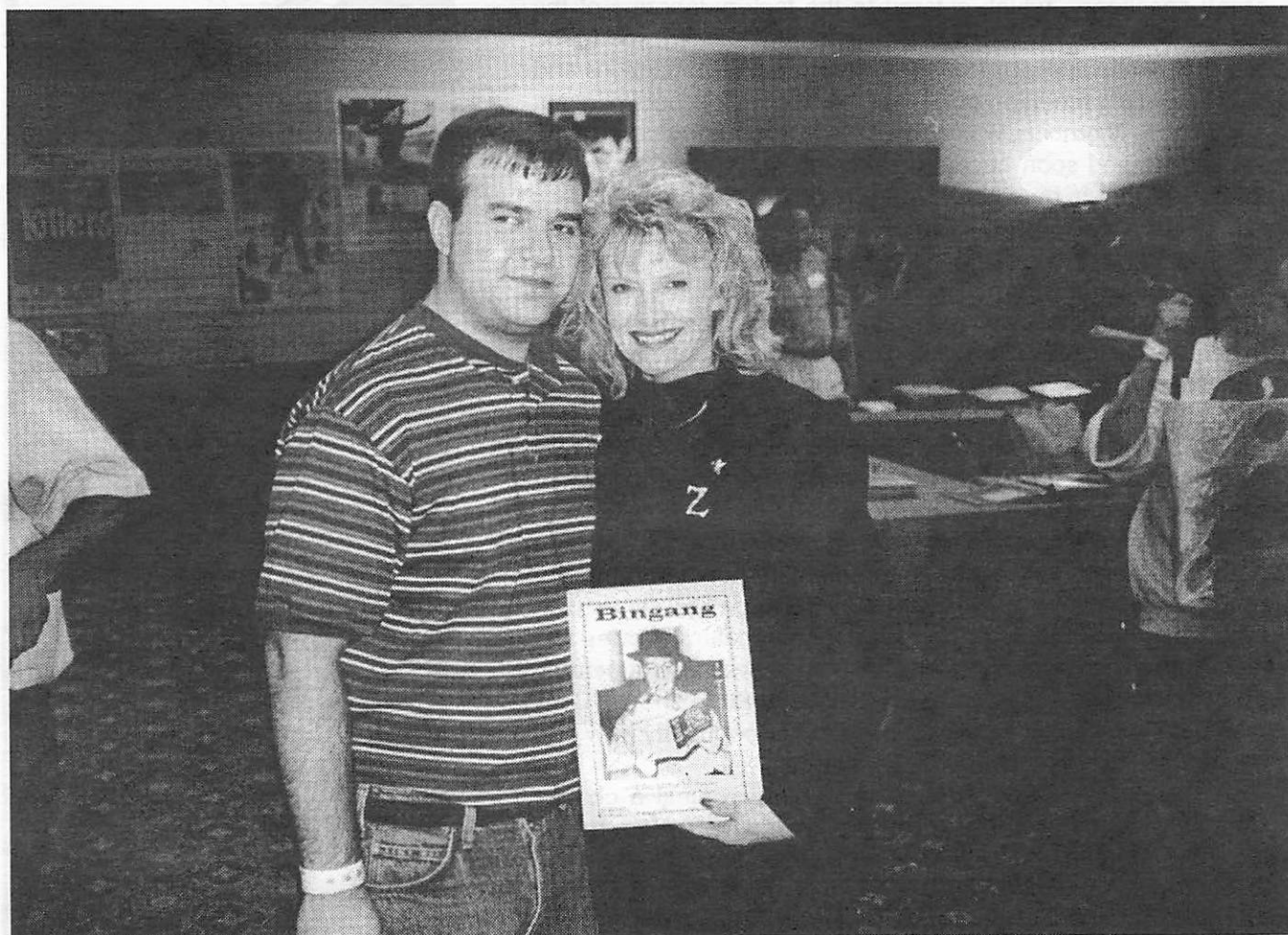
"Then in 1980 people started finding me because of the constant airings of *It's a Wonderful Life* on TV. Things just started growing, and now it's like my life—it's taken over."

The film *has* taken over her life. She now has a fan club with over 2000 members called the Zuzu Society. Last December, she appeared on the TNN television show "Prime Time Country" to sing a song called "George Bailey Don't Live Here Anymore" and also on the FX channel's "Personal FX" show with her extensive collection of angels.

She also makes quite a few appearances on the grief circuit as a speaker for women's organizations, clergy, funeral homes—all kinds of groups that work with grieving people. "I'm involved with that as a survivor. I share my stories about how I've made it through my struggles and how they can, too. I find it very rewarding to have the opportunity to touch other people's lives like Jimmy Stewart did and Bing Crosby did, because he left us a legacy with his music. Certainly everybody listens to 'White Christmas' at Christmastime—those things you can't take away from us."

In closing, I would like to say a big, heartfelt *thank you* to Karolyn for being so kind and willing to share her memories for the benefit of our readers.

For information on Karolyn Grimes' fan club, write to The Zuzu Society, P. O. Box 225, Stilwell, KS 66085.



Greg Van Beek, Karolyn Grimes, and Bingang, October 1998

BING CROSBY AND HIS FORGOTTEN LEADING LADIES:

THE BETTY HUTTON STORY

By David Lobosco

Unless you are over 65 or an old-movie lover, the name Betty Hutton probably does not mean much to you. However, to moviegoers of the 1940s, Betty Hutton possessed the burst of energy that the country needed.

She was born Elizabeth June Thornberg on February 26, 1921 in Battle Creek, Michigan. Her father was an out-of-work railroad brakeman who left the family for another woman in 1923. Mrs. Thornberg, an energetic and resourceful woman, moved Betty and her older sister Marion to Detroit, where she worked in an auto assembly plant.

At the height of the Prohibition era, Betty's mother opened a small speakeasy, which catered to the factory laborers of the greater Detroit area. When Betty was nine years old, she made her first public appearance when she sang a rambunctious and show-stopping rendition of "Son of the Nile" at a school pageant show. Mrs. Thornberg was encouraged by her daughters' talent for singing and soon became a manager to both girls, getting them bookings in beer houses and local nightclubs.

In 1937, Betty got the distressing news that her father had committed suicide. He had not been in touch with the family for years, and the long-term result of this neglect and loss would be that Betty would time and time again pick the wrong man to have in her life. In late 1937, life seemed to improve for Betty when she and Marion were signed to sing in the Vincent Lopez band. Marion, the more reserved of the two sisters, left the band in a year and signed with the rising Glenn Miller orchestra. Betty was struggling with the Lopez band and began a lifelong estrangement from Marion, due to her sister's fame.

Lopez put Betty under his wing and took her out of the beer halls and taught her how to keep her voice down in front of a microphone. During 1939, she made a few one-reel shorts with Lopez for Vitaphone. Not only was she now making movies and nightclub appearances with the band, but she was also appearing on Lopez's Wednesday and Thursday night radio shows. Betty was beginning to get a swelled head at her popularity now and decided to set out on her own in early 1940.

She struggled to find work on Broadway until a chance meeting with producer Buddy DeSylva landed her a plum role in the show *Panama Hattie*, which starred Ethel Merman. The show debuted on October 30, 1940. Most of the acclaim went to Merman, but after 501 performances, many studios were beginning to recognize the unbridled talents of Miss Hutton.



In 1941, Betty signed with Paramount studios, where she made her major film debut in *The Fleet's In* (1942). Playing Dorothy Lamour's friend, she was also teamed up with Eddie Bracken in the movie. The chemistry was so right between the two that they would go on to make several movies together. Her next movie would again pair her with Bracken, but this time she would be the female lead in *Star-Spangled Rhythm* (1942). The movie not only would be her first starring role, but it would also mark the first time she would share the screen with Bing Crosby. In the film Betty played a Paramount secretary, and Bing played himself. Unfortunately, their screen time together was rather limited. When not filming at Paramount, she was used as a musical foil on Bob Hope's radio show. Hope would later say of Hutton that "If the Air Force had put a propeller on Betty and sent her over to Germany, the war would have been over a lot sooner."

In 1944, Betty was handed the role of her lifetime when she starred again with Bracken in Preston Sturges' *The Miracle of Morgan's Creek*. In her first non-singing role, she played a woman who gets drunk, marries a stranger, and finds out that she is pregnant. Shocking to the innocent audiences of the 1940s, it would go on to be one of director Preston Sturges' best-remembered films. Betty deserved to win an Oscar for her role in the film, but unfortunately she was not even nominated.

For her next film, Hutton was teamed with Paramount's resident crooner, Bing Crosby. He had the dubious distinction of playing leading man to two Betty Huttons. She portrayed twins (one blonde, the other brunette) who have joined the WAVES. The movie was appropriately called *Here Come the Waves* (1944), and it boasted a score written by Harold Arlen and Johnny Mercer. Bing played a crooner who hates the limelight and longs to take an active part in the war effort. Bing and Betty worked well together in the film, and it would turn out to be a huge money maker. They got to sing one song together, "I Promise You." Unfortunately, they never recorded together, because Bing was at Decca and Hutton was at Capitol at the time. After Bing Crosby's wife died in 1952, he was romantically linked to Betty, but this was never actually confirmed.

After the war ended, Paramount kept handing her the same old tired hyperactive roles. Despite having a long-term contract with Capitol and later with RCA records, Betty hardly ever got a chance to record love songs. She introduced many bouncy novelty numbers like "Murder He Says," "Arthur Murray Taught Me Dancing in a Hurry," and "My Rocking Horse Ran Away," but she hardly ever had a chance to record a ballad.

Over at MGM studios, production had stopped on Irving Berlin's *Annie Get Your Gun* in late 1949. Judy Garland, the star of the movie, mentally and physically could not go on with the film. MGM and Para-

mout haggled back and forth until Hutton was loaned out to do the picture. The movie debuted on May 17, 1950 with Howard Keel and was a huge success. Her version of Annie Oakley might not have had the zeal that Ethel Merman's version did, but Hutton fitted into the role rather nicely.

In 1952, Betty made her last two movies at Paramount. One was the mammoth Cecil B. DeMille epic, *The Greatest Show on Earth*, in which Bing Crosby and Bob Hope had a cameo, and the other was a musical biography of vaudeville star Blossom Seely called *Somebody Loves Me*. Betty was still a big money maker for the studio, but her constant bickering with fellow co-stars and directors was getting her labeled as a difficult star. In March of 1952, Betty married choreographer Charles O'Curran, her second husband. When Hutton demanded that her new husband direct her next film, the studio balked. Betty walked out, and Paramount joyfully terminated her contract.

The next two decades were turbulent years for Hutton, to say the least. She received wide acclaim when she performed at the Palace Theatre in New York in 1953, but she bombed on television in a lavish special in 1954 and in a sitcom in 1958. By 1960, she was married for the fourth time and had a third daughter in 1962. (Hutton had two daughters, born to a previous marriage, in 1946 and 1948.)

By the early 1960s, Hutton's whole career was down to a few summer stock productions and guest appearances on television. She hit rock bottom on June 9, 1967, when she had to declare bankruptcy, despite having earned millions. Months later, her world crumbled further when her mother was burned to death in a tragic house fire. Estranged from her three girls, Betty turned to booze and pills. All alone, a suicide attempt and a stint in a mental hospital soon followed.

In 1974, Betty met a young priest in Rhode Island who took her in and helped her to get well. She got a job as a cook in the rectory and went back to college, where she earned a Master's degree. She later taught acting at the college. In the 1980s, she was reunited with her daughters, appeared in a touring show of *Annie*, and was on television in a 1940s nostalgia show. Sadly, Betty was still estranged from her sister when Marion died of cancer in 1987. In 1993, she was diagnosed with Epstein-Barr Syndrome, which involves a virus which causes fatigue. Miss Hutton is coping well and recently made a rare appearance at a benefit saluting Preston Sturges on what would have been his 100th birthday. The potential of Betty Hutton may not have been fully realized, because of her many personal demons. However, the acting and singing legacy of Betty Hutton never failed to put a smile on the face of war-weary audiences. Even though I was born some thirty years after the war ended, Betty Hutton never fails to put a smile on my face — and she always will.

Author's note: I highly recommend two compact discs, which to an extent highlight Betty Hutton's work on records. The first one is *Spotlight on Hutton* on the Capitol label, and the other one is called *The*

Best of the RCA Years on the RCA Special Products label. Also, if anyone knows how or where to contact Miss Hutton, the author would greatly appreciate the information.



Bing in Hollywood

By David Lobosco

"She Loves Me Not"

(Paramount, 1934)

The year 1934 saw the release of many classics, from *Dinner at Eight* with Jean Harlow and Marie Dressler to *It Happened One Night* with Clark Gable and Claudette Colbert. However, tucked in between the movies from MGM and Columbia was a little gem from a studio fighting back from the verge of bankruptcy. Paramount studios was primarily looked upon as a second-rate studio until Bing Crosby signed with them in 1932. Bing, with the aid of popular studio head Adolph Zukor, helped to make Paramount into a lead contender among the other big-boy studios.

She Loves Me Not, filmed from May to June of 1934, was Bing's fourth film under his Paramount contract and one of the biggest box office hits of the year. Bing, at 31, seemed a bit old to play Paul Lawton, a college student at Princeton University. Life was a bed of roses for college boy Bing until a poor and frightened showgirl (Miriam Hopkins) shows up in his dorm room. It seems that the showgirl, Curly Flagg, witnessed a gangland murder while performing. Scared and unsure what to do, she flees and wanders around until she meets up with poor Bing.

Shocked, to say the least, Bing is unsure what to do. He finally decides to dress up Curly as a guy and pass her off as another student until the heat is off the murder investigation. If matters could not get worse, Bing's fiancée (Judith Allen) stumbles across Curly and leaves Bing. Afraid of getting kicked out of school, Bing decides to talk to the Dean. He is not there, but Bing instead meets the Dean's daughter (Kitty Carlisle). She takes a liking to him and agrees to help him out of his problems. In the end, Bing realizes that he loves the Dean's daughter and not his fiancée. Meanwhile, Curly gets a movie deal to star in her life story.

Bing Crosby and Kitty Carlisle meshed together nicely on this film, and it would be the first of two movies they would make together. This movie also marked the first time Bing's ears were not glued back. The heavy lighting on these early movie sets kept melting the glue to the point where Bing finally demanded that his ears be filmed "as is."

Regarding the score for the movie, there are only three songs sung by Bing in the movie. "I'm Hummin', I'm Whistlin', I'm Singin'" and "Straight from the Shoulder" were written by Mack Gordon and Harry Revel, while Leo Robin and Ralph Rainger provided the movie with "Love in Bloom." Of course, any fan of old radio will recall that "Love in Bloom" would go on to be the unlikely theme song of Jack Benny for many years. The song was nominated for the first Oscar in the best song category, but it lost to "The Continental" from the Fred Astaire-Ginger Rogers' movie "The Gay Divorcée." Miriam Hopkins had one song to sing, called "Put a Little Rhythm in Everything You Do," but her vocal ability was nothing to brag about. Another song was written for the movie but was unfortunately not used. It was "After All, You're All I'm After," written by Edward Heyman and Arthur Schwartz.

"She Loves Me Not" is not one of my favorite Crosby movies, but it does have its merit. Being a college student, I can relate to the character of Paul Lawton, and I sympathize with Bing's college problems, which are still prevalent in 1990s college life. The downside of the movie is the lack of songs and the miscasting of Curly Flagg. I do not think Miriam Hopkins fitted in the role at all. The movie may not possess adequate viewing enjoyment now, but in 1930s America it provided a needed diversion from the everyday sadness and tragedy of the Great Depression.

Bing in Radio Hall of Fame

His Long-Overdue Induction Was Oct. 11, 1998

ON Sunday, October 11, 1998, Bing Crosby was formally inducted into the Radio Hall of Fame. This took place during a national radio broadcast and dinner from the Chicago Cultural Center, home of the Hall of Fame.

The official program for the event had this paragraph of information on Bing:

"A native of Tacoma, Washington, Crosby was a man for all media. The crooner had his first radio job in 1930. His first radio program premiered in 1931 on CBS. By 1933, Crosby was an extremely popular radio star and movie leading man. Crosby was one of the first singers to master the use of the microphone and was the most popular singer of his generation. In 1935, Crosby jumped to NBC to headline *The Kraft Music Hall*. He hosted the program for the next ten years, later moving to ABC and then back to CBS. In 1942, he introduced Irving Berlin's 'White Christmas' to America, and it has been part of the holiday season ever since. His show endured until the mid-1950s, and he passed away in Madrid, Spain, in October of 1977."

Radio Hall-of-Famer Casey Kasem of AM-FM Networks hosted the broadcast, which was carried on major radio stations from coast to coast at 8 pm. (ET). The broadcast was sponsored by Sears.

Bing's segment was up front and took almost 15 minutes. Excerpts of Bing's radio shows and "White Christmas" were played. Kathryn attended and accepted the honor for Bing. She said Bing would have been disappointed at her at-



(This portrait of Bing is from the official program.)

tending because he was not much for receiving honors. She said she had found a portfolio of awards saved by Bing that date back to the early 30s. In true Bing spirit, she lamented that Bob Hope got the honor first! (*Editor's Note: Thanks, Steve Lewis, for the info in this paragraph, lifted bodily from your web site!*)

Such stars as Fred Allen, Jack Benny, , Arthur Godfrey, Bob Hope, and Groucho Marx were previously inducted into the Radio Hall of Fame. It was more than high time for Bing to receive this honor!

The entire program, sound and video, is archived at the Radio Hall of Fame web site: <http://www.mbcnet.org/mbcnet/rhofbroadcast.htm> (if you can retrieve it!).

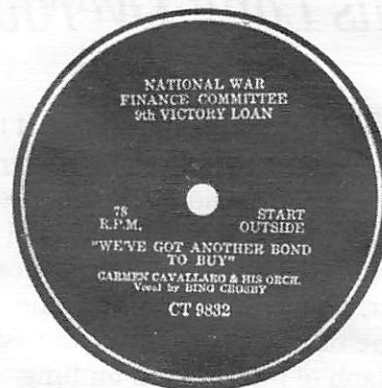
Our thanks go to Charlie Baillie, who provided us with a copy of the official program and other information

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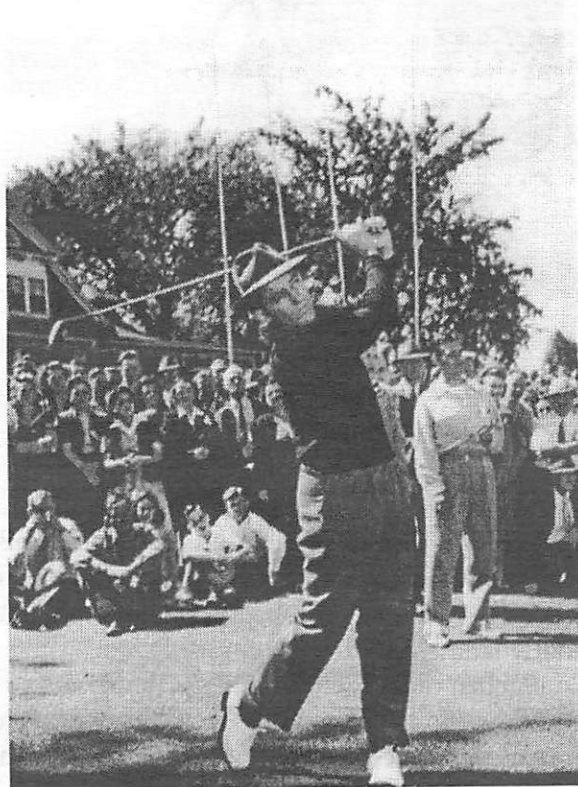


Bing Backs The Attack In World War II

By Mark Scrimger



Being turned down for active duty certainly didn't deter Bing's resolve to give his all to the war effort during World War II. Via educational and entertaining film shorts, his radio program, and special recordings like those pictured above, Bing promoted Red Cross volunteerism, Armed Forces enlistment, tire and scrap drives, rationing, War Bond sales (in this case for our Canadian allies), and many other war-related causes.



Not content with only donating his time in the movie and recording studios, Bing decided to take to the road to sell War Bonds as a member of the Hollywood Victory Caravan, to raise money for various charities and service organizations by playing in charity golf matches around the country (pictured at left in Grand Rapids, Michigan on September 12, 1942), and to boost morale by appearing at various military bases and War Bond concerts around Southern California (pictured at right with the top Army Air Force ace, Major Dick Bong, in the summer of 1944).



Between 1943 and 1949, the War Department authorized the recording and pressing of a series of 12-inch vinyl and shellac records made exclusively for the entertainment of those in the service. The top bands and vocalists volunteered their time and talent to make special non-commercial recordings.

Bing was featured on a large number of these V-Discs with the majority of them containing songs and medleys from his Kraft and Philco radio broadcasts. A couple used actual Decca recordings. It appears that only a handful contained original material specifically recorded by Bing for V-Disc release. Regardless of the source, Bing's was a most-welcome voice from home to the men and women stationed around the world.

Please note the olive-drab, hand-cranked V-Disc player pictured below. These machines made the music accessible even in the most remote outposts such as this one in the South Pacific.





In August of 1944, as the tide of war resolutely turned in the Allies favor, Bing traveled to Europe to entertain the battle-weary troops in person. He made many memorable appearances in England (such as the one pictured at the left) and made a legendary radio broadcast with Glenn Miller's wartime orchestra on August 31, 1944. He then traveled to the European mainland, much of which was in the process of being liberated from German occupation. Needless to say, Bing was a tremendous hit wherever he appeared over there as can be evidenced in the picture below taken in France in September, 1944. He wrote that he was truly touched by the response he received whenever he sang "White Christmas." Seems it never failed to bring tears to the eyes of his audience as they thought of home. Certainly, to them, Bing and his music represented all that was good and decent back in the United States. It still does!



WHITE CHRISTMAS ~ A TRIBUTE TO BING

Starring Bob Pasch

By Silvia Kilian, THE SENIOR NEWS

When the holidays roll around, one movie and recording that everyone hears is Bing Crosby's "White Christmas." One of the hottest holiday shows playing today is "White Christmas — A Tribute to Bing," starring Bob Pasch. According to show producer Michael Embrey, Bob Pasch looks and sounds like the real Bing.

Bob Pasch is the visual and vocal image of the legendary Bing Crosby. Bob enlisted in the Army and while stationed in Korea, he listened to the Armed Forces Radio Network and became a Bing Crosby fan. During his stay in the Armed Forces, Bob would sometimes sing along with the radio and was told by his military friends that he sounded like the great master. Returning to the States, while singing with his local church choir, he was told by many members of the congregation that he sounded like Bing.

Shortly after Bing's death in 1977, Bob was looking at a small booklet with Bing's picture on the front and noticed that he greatly resembled Bing. Reflecting back on the compliments over the years about his voice sounding like Bing's voice and recognizing the likeness started Bob in creating his own tribute to Bing Crosby. A few months later, Bob performed his first tribute to Bing Crosby, and the rest is history.

In 1982, Butterfield's Auction House, located in San Francisco, offered several of Bing's personal items for purchase to the public. Bob bid on several items and purchased a coat, some hats, ties and photos. Bob continues to build his private collection of Bing's memorabilia as well as items from his own unique career. Stories of his wonderful collection have been featured in newspaper articles and TV newscasts. This collection contains over 350 pieces of sheet music and more than 700 records, as well as posters and photos.

Over the years, Bob Pasch's tribute to Bing Crosby has been a feature of the Bing Crosby Historical Society. Bob's tribute shows also gained him a VIP status at the Crosby Golf Tournament in Winston-Salem, North Carolina. While attending



the 1990 tournament, Bob and his wife, Lenny, met the entire Crosby family, Pat Boone and Johnny Mathis. Bob also met Bing's valet butler, Alan Fisher, who was previously the butler for the Royal Family in England. When Bob sang a few notes for Alan Fisher, his remark was "You've got it." Three days later, they met Bing's life-long friend, Bob Hope.

In 1992, Bob visited at length with Maxene Andrews of the Andrews Sisters. The Andrews Sisters and Bing had four golden records together on the Decca label.

During their visit, Maxene shared many of her experiences with Bing Crosby, which Bob includes in his show.

Bob has appeared all over the United States as Bing. He likes the shows he does for the many senior groups around the country. But Bob is also excited about the new generation of Bing fans who are in their 20's and 30's. One of his highlights was the opportunity to perform at a special NFL Chicago Bears Christmas half-time show. The excitement of being a "Fantasy Star" is the chance to perform in front of small theater groups of 300 and the thrill of singing for 60,000 at the Bears game. It is wonderful that people of all ages revere the music and movies of Bing Crosby.

Bob Pasch has released a special cassette of some of the special songs of Bing. This cassette is called "Swinging on a Star" and is a best seller at Bob's concert shows.

There are several different shows featuring Bing, according to the show producer, Michael Embrey. Bob's tribute to Bing Crosby contains wonderful arrangements of the best of Bing. "One of our big production shows, says Embrey, is "Swinging on a Star, which features a big band and special musical arrangements. There is also a new theater show in the works featuring the life and times of Bing. This show is a journey through such musical hits as "Blue of the Night," "True Love," and "Swinging on a Star." Bob is also part of a "Fantasy of Stars" show that features many of today's and past musical legends. The most requested show is "White Christmas — A Tribute to Bing" This holiday show features music from the movie as well as other great seasonal songs. All shows include a special arrangement of "White Christmas."

The "White Christmas — A Tribute to Bing" show will be appearing in Chicago and Peoria this holiday season. The show is also scheduled for Des Moines, Peoria, Chicago, St. Louis and Milwaukee for the 1997 holiday season. For information on future events, please contact Michael Embrey Productions/FunME Events at (815) 756-1263.

By the time this issue goes to press, Bob will have performed his Christmas program in four mid-western states during the 1998 holiday season. In March, 1999 Bob will be part of a musical comedy salute to the Road movies called *The Road to Laughter*. For more information on scheduled dates and venues, call the number mentioned above or contact Bob Pasch, 603 Mountain Vista Dr., Phoenix, AZ 85045, (602) 460-5498.

Bing and Kate



*Hollywood Palace
December 24, 1966*

KATE AND BING

The Smith-Crosby Connection

By Richard K. Hayes

TWO of the most beloved and popular celebrities of the Twentieth Century were Kate Smith and Bing Crosby. Their careers spanned half of the century and contained some remarkable similarities, although they were quite unlike in other respects.

Kate's birthday was May first (1907), Bing's was May second (1903). The three big interests in the lives of both were music, religion, and sports. Their first records were made in October, 1926, both for the Columbia Phonograph Company. Bing recorded "I've Got the Girl" October 18 (as a duet with Al Rinker) in Los Angeles (Col. 824-D), while Kate made her first record in New York October 28: "The Little White House"/"Mary Dear" (Col. 810-D), two songs from her first Broadway musical, *Honeymoon Lane*.

Between 1926 and 1931 both Kate and Bing made some movie short subjects, as well as more Columbia records. Both got their big break in radio in 1931 on CBS. Kate's first broadcast was April 26, a 15-minute sustaining show which lasted four months. About that time, September, Bing began his quarter-hour sustaining series. The first radio sponsor for both was a brand of cigar: Kate's was LaPalina; Bing's Cremona.

Most popular vocalists had theme songs to open and close their broadcasts. Think of the similarity between Kate's "When the Moon Comes Over the Mountain"/Every beam brings a dream, dear, of you . . . and Bing's "Where the Blue of the Night Meets the Gold of the Day"/Someone waits for me. . . On the sheet music both are credited with writing parts of their themes; both were composed in 1931.

The ballad "I Surrender Dear" loomed large in both of their careers. It was one of the four songs on Kate's first broadcast, and she sang those four on each anniversary. A powerful ballad tailor-made for the Kate Smith style of singing, it was also important for Bing in that William S. Paley, president of CBS, heard Bing's record of it while on a boat cruise. He loved it and ordered him hired. Twenty-five years later, when Kate was appearing on the Ed Sullivan Show, she announced that Bing had asked her to sing "I Surrender Dear." She knew he was watching, so she dedicated it to him.

In the spring of 1932 Kate and Bing each made an unusual "long-playing" 10-inch 78. One side of each record was a medley from the show *Face the Music* and

each sang the first tune, "Soft Lights and Sweet Music."

Also that spring both signed contracts with Paramount Pictures. The first for each was *The Big Broadcast*. Bing starred in it, while Kate made a 3-minute cameo at Paramount's Astoria, Queens, studio, singing "It Was So Beautiful." The following winter Kate starred in her only feature film, *Hello Everybody!*, with Randolph Scott and Sally Blane as co-stars.

Around this time both made a record with Guy Lombardo and his Royal Canadians. Kate sang "River, Stay 'Way from My Door"/"Too Late" December 8, 1931 (Col. 2578-D), and Bing sang "Try a Little Tenderness"/"I'm Playing With Fire" January 9, 1933 (Brunswick 6480).

In 1934 Jack Kapp inaugurated Decca Records, signing both Kate Smith and Bing Crosby. Kate made just three Decca records: "I'm Growing Fonder of You"/"Stay as Sweet As You Are" (Decca 276), "College Rhythm"/"Let's Give Three Cheers for Love" (Decca 277), and "The Continental"/"When My Ship Comes In" (Decca 288), while Bing remained with Decca into the fifties.

By the middle thirties both Miss Smith and Mr. Crosby were negotiating for hour-long musical variety radio shows. Kate Smith's *A&P Bandwagon* began on CBS in 1936-37. It was her second season selling A&P brand coffees, then she went with General Foods and it became *The Kate Smith Hour* from 1937-1945. Bing inaugurated *The Kraft Music Hall* over NBC in 1935 and it endured until 1946. Both shows were cut from 60 to 30 minutes for the second half of the 1942-43 season, for some unknown reason.

In the post-war era it was *Kate Smith Sings*, a half-hour musical series that ran for two seasons. Bing's became *Philco Radio Time*, heard on ABC from 1946-49. This was followed by half-hour Chesterfield and General Electric shows.

Kathryn Elizabeth and Harry Lillis sang and recorded many of the same tunes over the years. One was an unlikely Cole Porter composition with a western lilt: "Don't Fence Me In." Kate introduced it on the radio on October 8, 1944, accompanied by the Andrews Sisters! This is the same trio who sang with Bing on his hit Decca record of this song. On Kate's "also-ran" recording were the vocal quintet Four Chicks and Chuck. She sang it on television twice as a duet with

none other than Ezio Pinza, and they both sported ten-gallon hats!

Bing won an Oscar for his role as Father O'Malley in *Going My Way* (co-starring the wonderful Barry Fitzgerald). While Kate never did sing the big novelty hit from that picture, "Swinging on a Star," she did justice to the big ballad "The Day After Forever" and the Irish lullaby "Too-Ra-Loo-Ra-Loo-Ral," even recording the latter in her "Songs of Erin" album.

It is well known that Irving Berlin gave both of our featured artists a song to make them immortal. Kate's was "God Bless America," which she introduced on her 1938 Armistice Day show, exactly twenty years after the armistice to end the first World War was signed. She recorded it for RCA Victor March 21, 1939, and Bing recorded a crooner's version shortly thereafter.

Mr. Crosby's voice will live forever at Christmas-time with his "White Christmas" from the 1942 musical picture *Holiday Inn*, with all Berlin melodies, written to commemorate several holidays of the calendar year. Strangely, it was filmed in black-and-white. The predicted hit was "Be Careful, It's My Heart," recorded by both Smith and Crosby. Kate didn't get around to recording "White Christmas" until 1947 on MGM. She did sing it on the air many times, beginning on the October 22, 1943, *Kate Smith Hour*. Guess she wanted to get ahead of Bing that holiday season. Heck, it wasn't even Halloween!

Both were sports-minded. Bing owned the Pittsburgh Pirates baseball team, while Kate owned the New York Celtics basketball team. Bing was an avid golfer and fisherman. Kate enjoyed winter sports, though her weight prevented her from excelling in them. She became a good luck charm for the Philadelphia Flyers hockey team in the seventies, singing "God Bless America" on the ice at the Spectrum before crucial games. It seemed to motivate the team to victory, and they won two successive Stanley Cups.

During their simultaneous fifty-year careers the paths of Kate Smith and Bing Crosby seldom crossed. One occasion was November 16, 1946, on a radio fund-raiser for the Sister Kenny Foundation. They served as co-chairmen (sorry, co-chairs?) for the worthy cause that year. They met again almost exactly twenty years later (October 30, 1966), as guests on television's *Andy Williams Show* (along with Tennessee Ernie Ford). It was a standout hour; each guest sang a few bars of his/her theme song after being introduced. The entire cast joined in a patriotic medley as a finale.

That Christmas Eve Bing hosted the ABC Hollywood Palace vaudeville-type TV hour, with Kate as the special guest. She had recorded *The Kate Smith Christmas Album* (yes, it contains "White Christmas") and sang what Bing described aptly as "her big new Christmas hit," "Christmas Eve in My Home Town." Then they sat down together to reminisce just a bit and to sing a medley of winter songs: "Jingle Bells," "Sleighride," and "Winter Wonderland." Their talent showed brightly as they intermingled the lyrics, just as Bing and son Gary did on their hit record of "Sam's Song"/"Play a Simple

Melody."

Bing Crosby began his recording career as a ballad singer, as many of his early Columbias and Brunswicks, as well as a few blue-label Deccas will attest. As time went on he became more of a crooner, while Kate Smith always retained her big voice, the powerful ballad being her forté. An early Crosby song that she particularly liked is "Down the Old Ox Road," a Sam Coslow-Arthur Johnston composition featured in the 1933 movie *College Rhythm*. In the picture Bing was a college music professor; on the TV screen Kate was too, as she "explained" the meaning of the title to her class. All the while she was probably unaware of the many *double entendres* in the lyrics. She sang the catchy tune on several occasions.

While Bing was an important movie star (consider the "Road" pictures alone), Kate was more prominent on the television screen. She had a daily variety hour in the late afternoon for four seasons in TV's infancy: 1950-54. She had a prime time hour during 1951-52 and a 30-minute musical series in 1960. In later years both continued to make records and to give live concerts.

In 1968 Kate gave five concerts in southern cities. She gave benefit concerts in such cities as Toledo, Wichita, and Los Angeles. In 1972 she gave two daily concerts for two weeks at John Ascuaga's Nugget, the largest casino in the Reno area. So popular was she that she returned the next year for three weeks. In '74 she sang at the Latin Casino in Cherry Hill, NJ, doing two shows a day for a week. Bing emerged from semi-retirement to put together a live show called *Bing Crosby and Friends*. The troupe gave concerts in various American cities and in foreign countries.

Both of our stars appeared at the legendary London Palladium. Kate hosted a show for an NBC series in 1966. Bing made his last live performances there in 1977, closing just four days before his sudden death on a Spanish golf course from a massive heart attack. What a way to go! Kate wasn't nearly as lucky. Having suffered from diabetes for only five years, she slipped into insulin shock in September, 1976, and remained incapacitated for months. She never fully regained her health, either physically or mentally, and lingered until her death June 17, 1986. That was ten years to the day from the taping of her last show, a two-hour NBC *Stars and Stripes* show done for the nation's Bicentennial.

Thanks to recorded sound, we have scads of music sung by Bing Crosby and Kate Smith, on records, audio- and videotapes, kinescopes, and 35 mm. film. We may close poetically by musing that they are singing with the angels now, with "White Christmas" and "God Bless America" evoking flying ovations!

Editor's Note: Richard K. Hayes is the Technician/Archivist for the Kate Smith Commemorative Society. The Society publishes its journal, *The Times of Kate Smith*, twice a year — summer and winter. Newsletters are published in the spring and fall. You can get more information by writing to them at P.O. Box 3575, Cranston RI 02910.

It's Binkie! It's Binkie Come Back!

A little over a year ago, Club Crosby was contacted by Paul R. Michaud, a foreign correspondent, who spends most of the year living and working in France. It turns out that he lives not too far from Montfort-L'Amaury, the area where much of the filming for *Little Boy Lost* took place, and he became interested in compiling material for an article about the making of the movie. We were able to send him a lot of material, including copies of reviews, sheet music, Paramount's original press book, and even a xerox of the 1949 novel which was the basis for the screenplay.

Paul, in turn, has researched and found many of the locations used in the filming, most of which he says are virtually unchanged. His biggest coup was finding out that both Nicole Maurey and Christian Fourcade were alive and well and living not too far from his own residence.

I don't want to steal too much of Paul's thunder, as he has promised to do a full-blown, illustrated article for *Bingang* in the near future. However, I couldn't resist sharing this 1997 autographed portrait of Christian Fourcade holding the original Binkie. I know we'll all look forward to reading Paul's completed article. M.S.



Christian Fourcade



Photos Courtesy of the International Sinatra Society

Frank Sinatra, 1915-1998

The Last Crooner

By Gary Giddins

The Village Voice, May 19, 1998

Nobody was shocked to learn of Frank Sinatra's death at 82 -- almost everyone was surprised he lingered as long as he did. Yet his leaving inevitably focuses attention on a shared history. High arts never unite us as intimately as popular ones, and Sinatra's absence is unmooring on several levels, least of which is the mourning for a great artist, since he was no longer productive. We're mourning the symbol of his generation, a guy who counts for far more in the patrimony of the baby-boomers who now control the media than Saul Bellow or Arthur Miller, who were born in the same year. He roamed in the gloaming of our mutuality for nearly 60 years, from 1939, when he recorded "All or Nothing at All" with Harry James, until last Thursday. His legend outstripped, as legends will, the details of its making. He was one of those outsized figures who so perfectly embody the experiences and outlook of his time and place as to become a vessel for dreams and herald of the future.

The generation he personified and transformed was the one that fought the "good war" and spooned to Der Bingle; brought the first TVs to watch boxing and Milton Berle in drag; wore snap-brims and wide ties and cotton handkerchiefs that peaked from breast pockets like heraldic crests, smoked guiltlessly, drank mixed holdovers from Prohibition (often made with rye); laughed at Bob Hope and ogled Rita Hayworth; thought movie musicals were an immortal idiom; gambled in Vegas to rub shoulders with wiseguys; put

their kids through colleges they never would have dreamed of attending themselves, trusted in God and let cholesterol take care of itself, and quaked in horror at rock and roll -- in short, the generation that spawned the 60's the way day precedes night (or is it vice versa?) Ladies and gentlemen, Big Daddy has left the building.

There was not much difference -- you could look it up -- between media coverage of Sinatra's passing last week and that of Bing Crosby 21 years ago, when *his* brood ran the media. But there is a big difference in the DNA of their fables. Crosby's was based on being the nicest guy in town; when posthumous rumors suggested he was something less than saintly, his historical standing took a nosedive. But Sinatra was a famous "dickhead" -- we already assume the worst, no matter what posterity reveals, and we don't give a damn. A richer testimony to his contemporaneity cannot be imagined. His danger level is part of what makes him attractive; he played the troubadour with as much bravado as Francois Villon. Still, to everyone born after Hiroshima, Sinatra remains always slightly alien, no matter how much we love his music -- he recalls a style as antiquated as terms like "bachelor," "divorcee," "illegitimate child." The revival of 50's lounge drivel is no more than a lunatic kitsch trip and Sinatra's artistry will outlive it -- but not his style, which will be interred with his body in Palm Springs. If you don't believe it, buy a tricornered hat and call

yourself a revolutionary.

The music is another story, or more precisely another two stories, for early and later Sinatra are as distinct as early and later Billie Holiday. Where she went from flaming youth to clouded vulnerability, he went the other way. Indeed, the jet-age Sinatra who makes us soar, and whom we dreamily emulate, could hardly be more different from the bony wartime crooner who clawed his way out of Tommy Dorsey's band to lay siege to the Paramount -- the eager balladeer, his greased and wavy hair a mark of his defenseless youth. Not that his seemingly unaffected voice wasn't recognized instantly as the magical instrument it was -- intimate, earnest, and pretty; romantic and woebegone. It ached, but stoically. It swung, but reflectively. It caressed, and gently. Even the male factor -- the pure baritone edge that shaped his every phrase -- was equivocal. With men overseas and their women unattended, Sinatra allowed himself a measure of musical androgyny that underscored his identification with the women. The swooning girls his press agent hired astutely pegged Sinatra as a singer whose sexuality, in those years, stopped one step short of carnality -- what can you do in a faint?

The androgyny grew more pronounced as the bow-tied beanpole, his face as quizzical and angular as a marionette's, learned to emote his ballads with daring operatic drama and design. "I Fall in Love Too Easily," one of several Sinatra classics by Jule Styne and Sammy Cahn, typifies his ability to combine genders as he brings bel canto to pop. Cahn's lyric is characteristically simple:

I fall in love too easily.

I fall in love too fast.

I fall in love too terribly hard

For love to ever last.

How is one to approach the title phrase? Is it rueful, knowing, complaining, ironic, diffident? Sinatra sings it like a frightened doe, but without a trace of sentimentality. He *makes* the lyric deep, an expression of the singer's dramatic plight. We're in act 3, scene 2. Queen Ava, having thrown the Prince's betrothed (actually his daughter in disguise) from a castle turret, has hied to the barbarian king. Alone in his chamber, Prince Frank learns the terrible news and turns to his loyal jester, Dinoletto. "E strano," he sighs, and sings, "I fall in love too easily. The first two lines are small-voiced and quiet, but in an early example of Sinatra's skillful technique, the third vents an unwavering, plaintive authority that glides upward along one unbroken breath, followed by a rest that heightens the poignancy of the final five words. For Sinatra, the words define the music and the music defines the words -- so simple, so obvious, so why can't everyone do it?

What women surely recognized in his oddly gentle baritone was a degree of tenderness and sympathy rare in the daily opera of radio. When he sang "Try a Little Tenderness," Sinatra wasn't merely a wise young man advising the world's husbands on their love technique, he was identifying with women as someone who knew about the world's brutishness. Crosby was, from the

beginning, a model of virility; the young Sinatra was vaguely feminine, and consequently a bit subversive. You have to go to the records for his inventive highs in those years, because the movies and the fan mags cheapened him, marketing him as a naïf, an innocent in a sailor suit in need of a strong, maternal woman. In 1946, a sexual confusion bordering on camp found its apogee in the climax of the disastrous *Till the Clouds Roll By*, as the camera arcs into the sky to catch a pristine and gleaming Frank, standing atop a column and missing only a ribbon in his hair to pass as a Ziegfeld adornment, as he sings "Ol' Man River."

He needed a makeover, no question, especially with his idol turned rival, Crosby, now enjoying the greatest popularity of his life. Crosby had always been generous to him. "A voice like Sinatra's comes along once in a lifetime," he often said. "Why did it have to be in my lifetime?" But postwar audiences pleased by Bing were tired of Frank. For a while he had a television show in which he wore a mustache and hustled cutlery. His movies declined, and so did his recordings -- the heights he could still scale ("I'm a Fool To Want You," "The Birth of the Blues") vied with depths of commercial desperation. A faithful New Dealer, he was accused of Communist sympathies by rabid pundits, including Lee Mortimer, whom Sinatra rapped in the mouth, bless his soul. It didn't help.

And then, with alarming suddenness, Frankie grew up, reinventing himself on the threshold of 40. He left the mother of his three children for Ava Gardner, which cleared up the androgyny business fast. Soon he put on weight, parted his hair, and changed his music. Perhaps it was his reportedly suicide-prone marriage to Ava that did for him what hormones couldn't -- toughening his vocal edge, teaching him something about despair, resolution, bitterness, and hatred. The first recordings in his epochal new contract with Capitol stand as a definition of artist-in-transition. Even



the cover of *Songs for Young Lovers* suggests the persona change. In one shot, he's got the hat, the hankie, and the smoke -- he's Richard Widmark in *Night and the City*. In the other, he's leaning against a streetlight while two entranced couples walk by, ignoring him; put him in a skirt and he's poised to sing "Love for Sale." The performances, arranged with sly ingenuity (this begins the collaboration with Nelson Riddle), are suave, notwithstanding a few false steps and gauche embellishments. Perhaps the highlight is "Wrap Your Troubles in Dreams," a song closely associated with the young Crosby, but no more.

By the 1956 release of *Songs for Swingin' Lovers*, he had the accomplishment and attitude of an old master, as well as a dark vocal edge that was at once appealingly uncertain -- an accidental virtue of his pitch problems -- and implacable. Recently, a fanatic Sinatraphile label issued running tapes from some of his recording sessions, illustrating the extent of his musicality. That he was an interpretive virtuoso who plotted his phrases with military efficiency was obvious, but I had assumed his arrangers or conductors

ran the sessions. Not true. Sinatra ordains dynamics, tempos, and phrasing, the conductor hardly makes a peep. Still, a firm and unwavering control was always implied, which is one reason I especially treasure such anomalous recordings as his 1962 version of "Pennies From Heaven" with Count Basie, whose stamping four-beat is dramatically different from the thudding backbeat Sinatra preferred -- it's a wide-open range of possibilities. Rising to the challenge, Sinatra goes beyond the usual embellishments, and in his second chorus configures one canny melodic inversion after another.

He could not have continued in that vein forever, but I doubt there was anything he couldn't do superbly every once in a while. Sinatra's career on records spanned 54 years, during which time he enjoyed spectacular successes in movies and more modest ones on radio and television. The immensity of that body of work will fuel rediscovery and reassessment long after his iconicity has become vestigial and the controversies he inspired have faded from popular memory.

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Crosby deserves same fame as Sinatra

Gord Atkinson
The Ottawa Citizen

While I greatly appreciated your excellent coverage of the death of Frank Sinatra, I was surprised and disappointed that your "Sinatra" editorial made no reference to Bing Crosby.

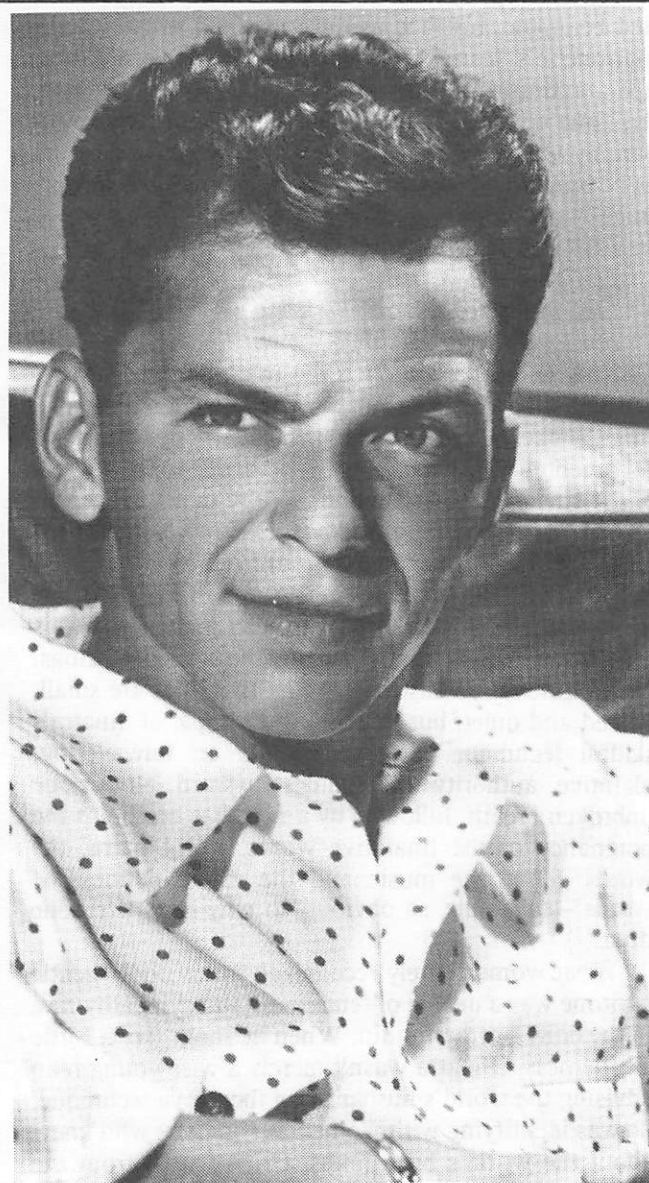
The writer states that, "with the possible exception of Edith Piaf, the greatest popular singer of the century was Sinatra."

On October 17, 1977, following the sudden death of Bing Crosby, an *Ottawa Citizen* editorialist made this revealing observation: "Crosby indeed stood alone at the summit of popular singers. The one closest to him, Frank Sinatra, looked up to him, worshipfully, and unabashedly, as The Master."

Sinatra himself said upon hearing of Crosby's death, "He was the idol of my youth, the father of my career and the dear friend of my maturity."

Sadly, it seems that Crosby's unmatched popularity and artistry are little known to the present generation. We senior citizens remember vividly the impact he had on the entertainment world and on the lives of those of who grew up during the Great Depression and the Second World War. He was the most acclaimed and popular singer-entertainer of our time.

Like his friend Frank Sinatra, he should be remembered and celebrated as an incomparable performer of the 20th Century.



Frank Sinatra, 1915-1998

By Ken Crossland

"A singer like Frank Sinatra comes along just once in an after-life. But why did it have to be my after-life?"

Well, if we are to believe that those words originally belonged to Bing, doubtless he will have updated his text by now. For Frank Sinatra — "the Guv'nor," "Ol' Blue Eyes," "The Voice" departed this world on 14 May 1998, after a heart attack at the age of 82. The news was not unexpected. Sinatra had not been seen in public for 18 months and had been known to be in poor health for some time.

I learned of Sinatra's death in an airport lounge in Indonesia, en route to Australia, and over the summer months I had the opportunity to see the coverage given to it by the Australian, American and the European press. It was an enthralling experience.

First there were the tabloids — "The Greatest" "The Voice of the Century" were the commonest phrases, interspersed with as much chapter and verse as could be found (or invented) on "Sinatra's Life and Loves." The Australian press reminded us that Sinatra might also have been a contender for "Fighter of the Century," such was the legacy of spats with the journalistic community down under.

Then there were the quality papers, the broadsheets, as they are known here in England. Usually, they sought to take the higher ground, to position Sinatra as the greatest singer ever, and then to go on and justify that by putting down just about any other singer you care to mention. The English *Daily Telegraph* told us that:

"Where Bing Crosby crooned and Nat King Cole definitely sang [!], Sinatra seemed to speak in time."

That set of words might sound fine and literary, but I defy anyone to put some sensible meaning to them. A *New York Times* editorial declared Sinatra to be among:

"the three most influential male forces in 20th century music — the others being Elvis Presley and the Beatles."

John McDonough's excellent tribute to Sinatra in *Downbeat* put such a comment very sharply into its proper place:

"The writer became an instant symbol for the most common failing of pop music criticism: an inclination to ignore anything that happened before one's birth. The writer was evidently too young to know about Bing Crosby and to understand that there was life on earth before Sinatra..."

How true. McDonough's piece brought a sense of perspective to the mass outpouring of tabloid eulo-

gies, and was followed up in an unlikely place. *The Economist*, a U.K. competitor to *Time* and *Newsweek*, ran an excellent obituary, making the point that Sinatra was — like Jolson and Crosby before him and like Presley and the Beatles to come — a creature of a particular time.

"When Sinatra was making his first records, the foremost pop singer in America was Bing Crosby. He seemed unsurpassable in popular esteem. He had an easy and wholesome style."

Sinatra in the fifties, *The Economist* said:

"captured the public's new mood for licentiousness rather than mere romance, and received the reward of fame and money."

And indeed Frank Sinatra probably was the greatest popular singer of his time, that time being the Fifties through the mid Sixties. Jolson had been the greatest singer of the vaudevillian Twenties — a time of music hall exuberance and low-tech performing. Bing's time was the Thirties and the Forties — a time of depression and then war, when Bing exploited the new technology of electrical recording and amplification to create a soft, reassuring, comforting style of singing.

By the time Sinatra came around, the world was changing again. The Fifties were a time of plenty, a more brash and outgoing age of color and fizz, and Sinatra's style and image captured the mood of those years to a "T."

Certainly we can make comparisons between Sinatra and Bing, and rightly so. Bing's was a style that concealed his art; indeed it was a key feature of "Bing Crosby Inc" that everything he did was understated. Tony Bennett in a recent radio feature said that the thing he liked about Bing:

"was that he was a natural singer. He could sing anything and make it sound great."

Bing himself said that he'd be happy with an epitaph that he'd been "an average guy who could carry a tune." Can you imagine Sinatra saying that? No sir. Indeed an Australian paper quoted Sinatra as saying:

"What I finally hit on was more the bel canto Italian school of singing. It was more difficult than Crosby's style, much more difficult."

More difficult? I'm reminded of the remark by the music critic Henry Pleasants, who commented that the art which concealed the art was surely the highest form of all. But no matter. Sinatra's style was different from Bing's. He used his voice the way a musician would use an instrument, took delight in bringing out

the complexity and difficulty of the art. He paid more attention to the lyrics. And he wrapped it all up in a persona that was designed to let everyone know that he was — or at least wanted to be — “Chairman of the Board.”

One critic sought to play up Sinatra and play down Crosby by drawing attention to their recordings of “Home on the Range.” Crosby, he said, was content to mosey along with the lyric in a bland, sing-along fashion, whereas Sinatra wrung every shred of meaning from the words. Well, aside from the fact that the critic was referring only to Bing’s 1939 recording, and being blissfully unaware of the 1931 masterpiece (echoing McDonough’s comment), it again surely misses the point. Popular singing was not *just* about the words; it was also about the sound, the texture of the voice, the resonance, the tonal quality, and the matching of voice to melody. Henry Pleasants again:

“The octave B-flat to B-flat in Bing’s voice (in the early 30s) is, to my ears, one of the loveliest I have heard in 45 years of listening to baritones, both classical and popular.”

All of which leaves us with the unanswered question “Who was the greatest?” Doubtless the

Sinatra fans in their millions will shout for their man. Fewer today might pick Bing, a reflection of nothing more than the fifty or so years that have passed since Bing was at the peak of his popularity. As we near the millennium, there is a desire to point to the greatest this or the greatest that of the century. Wasn’t Muhammad Ali greater than Joe Louis? Wouldn’t Rod Laver struggle to take a set off Pete Sampras? And so it goes on.

Few of these debates turn out in favor of the figure that presided over the first half of the century. Perhaps it’s understandable, a reflection of the difficulty that “nearness” presents to all historians. Finding a true sense of perspective on historical events often only comes a century or more after they took place.

So let’s leave the Crosby versus Sinatra debate for the music historians of the 21st century. Let’s rejoice in two monumental careers, which together spanned over 110 years. “I liked and respected his work,” said Bing, “and I like to think that he respected mine.”

This is a revision by the author of an article which originally appeared in BING, a publication of the International Crosby Circle.

Frankly, It Was Love

They Loved the Skinny Kid Turned Star

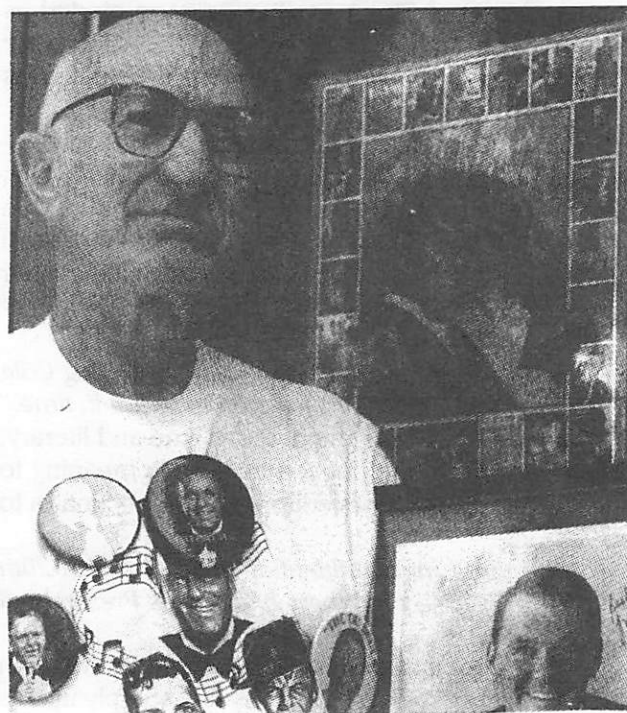
By OWEN McNALLY
Courant Staff Writer

Harry Lichtenbaum, a devoted Frank Sinatra fan, was shattered Friday morning when he turned on his radio and heard that his hero had died.

Lichtenbaum can take shelter from the sad news, however, right in his cozy Wethersfield home, which he long ago converted into a shrine, museum or library of sorts to Sinatra. It’s a mother lode of Old Blue Eyes memorabilia, including virtually the complete recorded works, vintage pictures, posters, faded clippings, fan mags, biographies, hagiographies and discographies.

At about the same time in Bristol, J. Harwood “Stretch” Norton Jr. heard the news of Sinatra’s death on the radio and took refuge in his scrapbook collection. His book of memories chronicles the era when swing was king and his family owned and operated Lake Compounce. The Lake Compounce Ballroom was a New England mecca for big bands and big band singers like the young Sinatra in the 1930s and early ‘40s.

Norton, a co-owner of the Bristol park until it was sold in 1985, recalled the singer as a skinny



Harry Lichtenbaum, a member of Club Crosby, is also a big fan of Frank Sinatra.

crooner — a relative greenhorn in his three appearances at the lake-front, wooden Compounce Ballroom in 1939 and ‘40. Thumbing through his scrapbook, Norton cited a clipping from an ancient newspaper ad in which Sinatra got low billing.

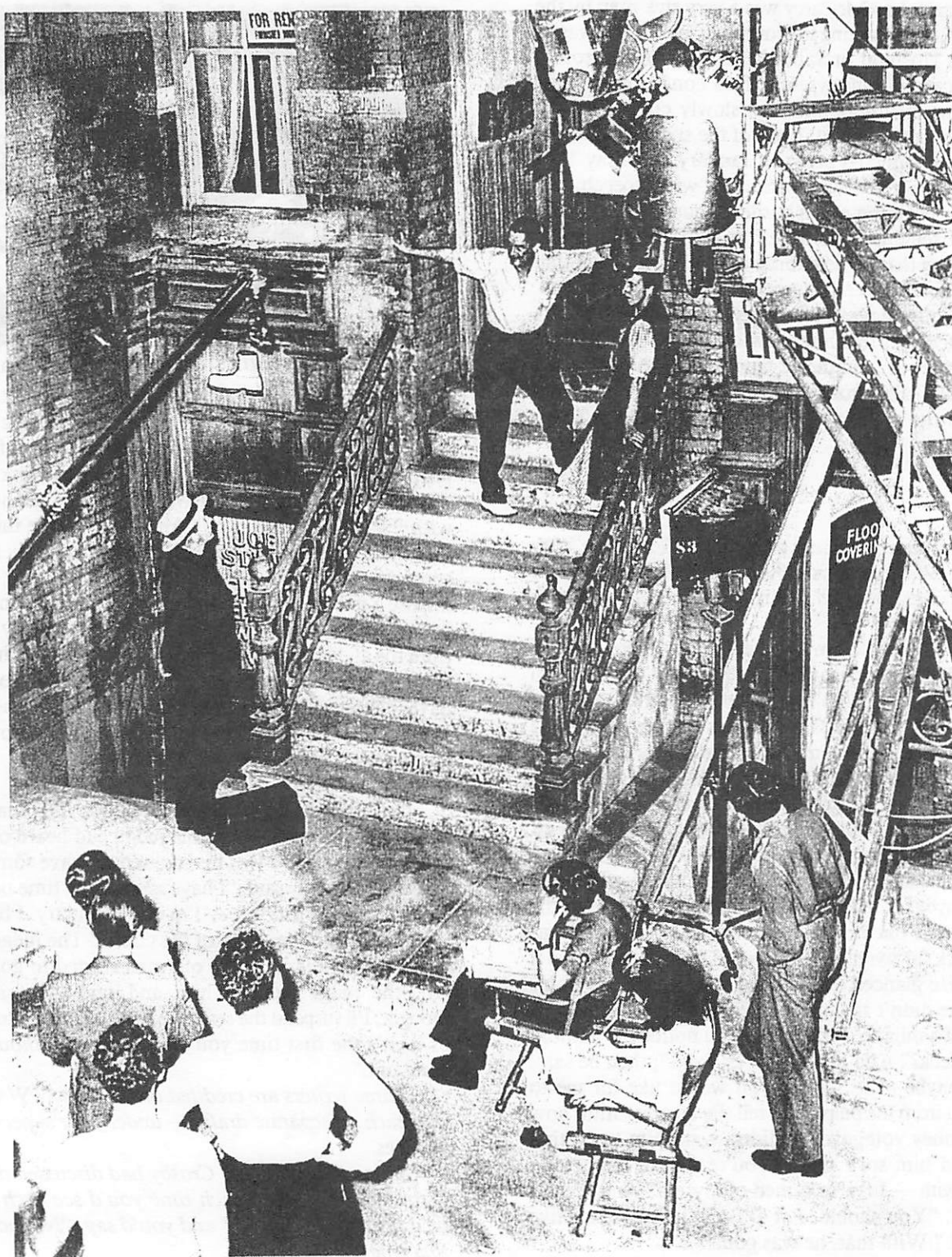
— From the Hartford, CT COURANT.

A Conversation With Leo McCarey

By Peter Bogdanovich

Taken From His Book *Who The Devil Made It*

(Alfred A. Knopf, © 1997)



*Leo McCarey (top of stairs) shows star Bing Crosby (bottom of stairs) what he has in mind for a scene from *Going My Way* (1944), for which they both won Oscars; the film was voted Best Picture.*

A Foreword

This book of interviews with famous directors was brought to our attention by member Joe Onorato. In it, Peter Bogdanovich, a well-known director himself, questions many legendary craftsmen about their careers. Unfortunately, Leo McCarey was a very sick man by the time of their first meeting in November 1968. Leo was in St. John's Hospital in Santa Monica suffering from a terminal case of emphysema. This condition severely affected his breathing and was slowly cutting off the blood supply to his brain. Each of the successive eleven interviews conducted between January and May 1969 found Leo's condition worsening with speech and memories becoming much harder to summon up. Each word and sentence was an effort for him, and he expressed regret that his deteriorating condition meant that his "goldmine" of reminiscences could never be mined. So, even though it was a bittersweet experience, Bogdanovich noted that this interview contained some of the most humorous comments and observations in the whole book. Taken from a much longer interview, what follows is the section that deals with McCarey's two Crosby films.

M.S.

Do you recall where the idea for *Going My Way* [1944] came from? I noticed that a couple of times in *Love Affair*, Dunne says to Boyer, "Going my way?"

Yes. I'll start from the beginning: there was an eccentric little old priest who was the head of the parish at Santa Monica [from December 1923 to his death in March 1949], Monsignor Conneally. There were a million stories about him, his eccentricities. In fact, he became so famous, his name was a legend. One day he came to our house looking for a handout for the church; he gave me quite a long speech about opening my heart and my purse strings, et cetera. I said, "OK, Father — while I'm in the mood, let me go — I have nothing but holly in my heart." "OK, my lad," he says. So I go in the house to write out the check. I wrote what I thought was a big check for twenty-five hundred dollars, and gave it to him. He glanced at it, folded it up and put it in his pocket; he didn't say anything, and he started away. I said, "Just a minute, Father. Did you notice the amount of that check?" And he said, "Yes, I did"; then he said, "Well, maybe next Sunday you would like for me to thank you from the pulpit and tell the congregation how much money you gave?" I didn't want him to do that and I told him so; I said, "You're a hard man to do business with — I feel ashamed of myself." And the old man said, "You should. Pat O'Brien just gave me five thousand." With that, he was gone.

So the idea for [Barry] Fitzgerald's character in *Going My Way* came from this unconventional priest.

Yes. For instance, he was arrested once for going

through a red light, and he made a left turn without signaling with his hand. So the judge decided to have some fun with him; he went into a long harangue about a man who should have more respect for his responsibility — as a leader of men, he should command the respect of his fellow man. And the judge took pleasure in seeing the little man squirm as he waxed eloquent.

ACADEMY AWARDS FOR 1944



Fitzgerald, Bergman, Crosby and McCarey

The courtroom began to titter, Conneally couldn't stand it any longer and he told the judge: "Pardon the intrusion, your Honor, but we're holding up a lot of good people behind me who have to get back to work — so fine me, do anything you want, but let's get it over with." And the judge says, "Ah, *Now* you're thinking of others. It's high time." Little Conneally then said something and the judge said, "If you shut up, I will impose a fine on you or a sentence." So little Conneally passed his hand over his mouth, drawing a belly laugh from the audience. And the judge said, "I hereby impose the following sentence on you. Fifty dollars or fifty days." Naturally, Conneally was taken aback; he muttered something about the judge being very profligate about other people's time and money.

Was the judge annoyed?

No. Underneath it all, I told you, the little man was a legend in the town — and the judge had heard of him, everybody had. This was his moment to have some fun. So then Conneally said, "I have neither the time nor can I afford to pay a stiff fine — I'm in a quandary. I have to leave my fate to the mercy of the court." The judge gave him fifty days, and as the old man started to go off to jail, the judge stopped him and said, "On second thought, I'll suspend the sentence because, come to think of it, it's the first time you were caught *without* your hand out."

Three writers are credited on Going My Way; did they each do separate drafts — under your supervision?

Yes.

Supposedly, you and Crosby had discussed doing a picture together, and each time you'd see each other, he'd say to you, "Now?" and you'd say, "Not now." Is that true?

Yes.

What was it, specifically, about Crosby that made you cast him?

He could do no wrong as an actor.

Did you have him in mind as you were writing the part?

Yes.

I read that Fitzgerald — not being a Catholic — used to cross himself wrong.

[Laughs.] Yes.

Is it true that people thought you were crazy to do a religious film, because these were supposedly never successful?

Yes.

For The Bells of St. Mary's, did you specifically set out to do a sequel to Going My Way?

Yes. I received letters from all over the country saying that since I had made priests so human and popular, I should do as much for the good sisters. They told me I owed it to them — they were human, too — so I worked somewhat on demand, really.

Were you happy with Bells of St. Mary's?

Very.

How did you do the Nativity sequence with the kids?

I just turned them loose. I told them the story and then I had that little fellow who played Joseph and did most of the talking teach the rest of them. And then we all left the room and I told this boy, Bobby Dolan, "You rehearse them a few times and I'll be back." So I went outside and peeked through the window. And they did it thinking there was no director there. Oh, and the mothers and fathers — I kept them *miles* away.

And that's when you actually filmed it?

The cameraman was filming all the time.

Could they see the camera?

Yes, they saw the camera.

So when they keep looking out, they're really looking at the camera — not at Crosby and [Ingrid] Bergman; you shot them another time?

Yes.

Did you have more than one camera on it?

Two or three.

And you only did it once?

Yes.

I understand you had some trouble with the studio about the scene: they wanted to cut it?

Yes.

Why?

Well, they weren't Catholics and they thought it might be offensive. But that scene stands out over the whole picture.

I understand [William R.] Hearst thought it was in bad taste and wanted it cut.

Yes.

How did you get the idea for it?

There never would have been a Nativity scene, but a nun who worked very hard on the picture said she saw some children put on a Nativity play in their own words in Pasadena and she said, "If you could only have seen it." She tried to describe it to me and I thought I'd put it in the picture.

Did you like making the film?

Very much — I enjoyed making it.

How do you work with children?

I talk to them a lot — I spend a lot of time discussing the scene with them. I've been very fortunate with children — they can be extraordinary actors. I like to show the naive side of their character and their incessant desire to know the *why* of things, which embarrasses most adults. The children in that picture got an Oscar.

Whose idea was it that the kids sing "Happy Birthday" to Jesus in the Nativity scene?

The little fellow who played Joseph, Bobby Dolan.

Was he the son of composer [Robert Emmett] Dolan?

Yes.

Why did you have that false alarm after Henry Travers gives the building to the church — you hear the car accident outside — why did you do that?

Bergman thought for a minute that Travers got run over before he signed the papers.

Just for a moment of suspense.

Yes. And he got up and stretched his arms and so forth and she looked up to heaven.

After Bells were you asked to do other pictures about O'Malley?

Yes.

But you didn't want to do it again?

No.

Was Bells as successful as Going My Way?

More so — almost double.

Which of the two do you prefer?

I like them both the same. They're different. They're my two most successful pictures. Actually, you could say they constitute almost my whole career. They weren't really religious films — there was a lot of humor — and there was nothing at all pious in them. A cardinal said they were "gently respectful." Shooting these pictures was a great pleasure, and I was surprised when the first one made so much money. I thought it was just a small film. Everyone was as surprised as I was by the success.

An Afterword

Thomas Leo McCarey was born in Los Angeles, California on October 3, 1898. He studied law at USC, but fell into writing and directing silent pictures almost by accident. Bogdanovich says that many of the incidents and anecdotes McCarey related about his entry into silent films were used in a film he made called *Nickelodeon*. It starred Ryan O'Neil as a lawyer named Leo, who finds himself thrust into motion picture direction.

McCarey is credited with teaming Laurel and Hardy and for directing many of their finest films. Sadly, after the great and award-winning successes of *Going My Way* and *The Bells of St. Mary's*, McCarey directed only five more motion pictures over the next dozen years. Seems that his style of wholesome, sentimental films was out-of-date in post-war Hollywood. He died without ever leaving St. John's Hospital on July 5, 1959.

M.S.



A Greeting from Beverly Garland

beverly garland

We had such
fun doing that
show - He
liked me - I
was one of the
good guys.
He had a
photographic
memory - so looking
at the script
once was all he
needed - He
could remember
all the words
to any song he
had heard -
all you had to
do was hum
a few bars
of any song
and he knew
it.
Buddy Cole

Was on the set
every day - He
liked to have
music -

For some reason
it just was
the wrong time
for situation
comedies -
in 1 year he
took it off -
never giving it
a chance -



Greg Van Beek received this note and picture from Beverly Garland recently. Miss Garland appeared with Bing in "The Bing Crosby Show," which aired on ABC from September 14, 1964-April 19, 1965, with repeats to June 14.

"We had such fun doing that show- He liked me- I was one of the good guys. He had a photographic memory- so looking at the script once was all he needed- He could remember all the words to any song he had heard- all you had to do was hum a few bars of any song and he knew it. Buddy Cole was on the set every day- he had to have some music- For some reason it just was the wrong time for situation comedies- in 1 year he took it off- never giving it a chance- BG"

COLLECTORS CORNER



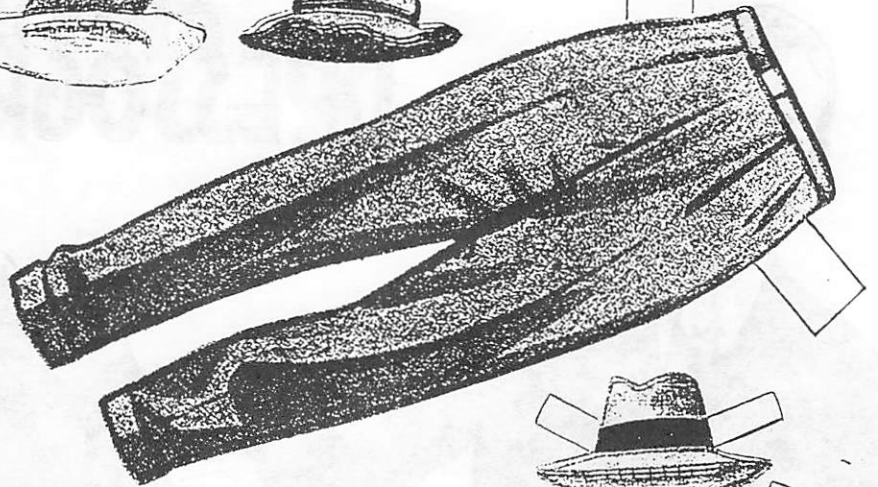
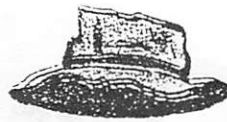
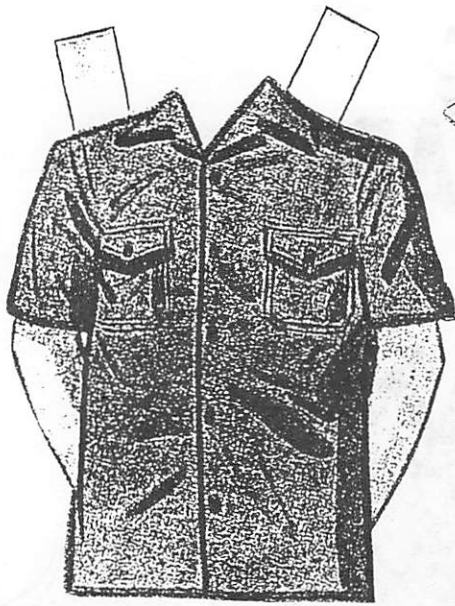
The very rare Bing Crosby paper dolls shown in this issue are courtesy of members Etty Gits and Bill Hunt, who were kind enough to pass along copies for reproduction in this article. The originals, of course, are in color. Both sets have been reduced slightly, and their original layouts have been altered to fit these pages.

The first doll and wardrobe are Bing's portion of a much larger set called **HOLLYWOOD PERSONALITIES**. It was issued in 1942 by the Samuel Lowe Company in conjunction with the release of Bing's movie, *Holiday Inn*.

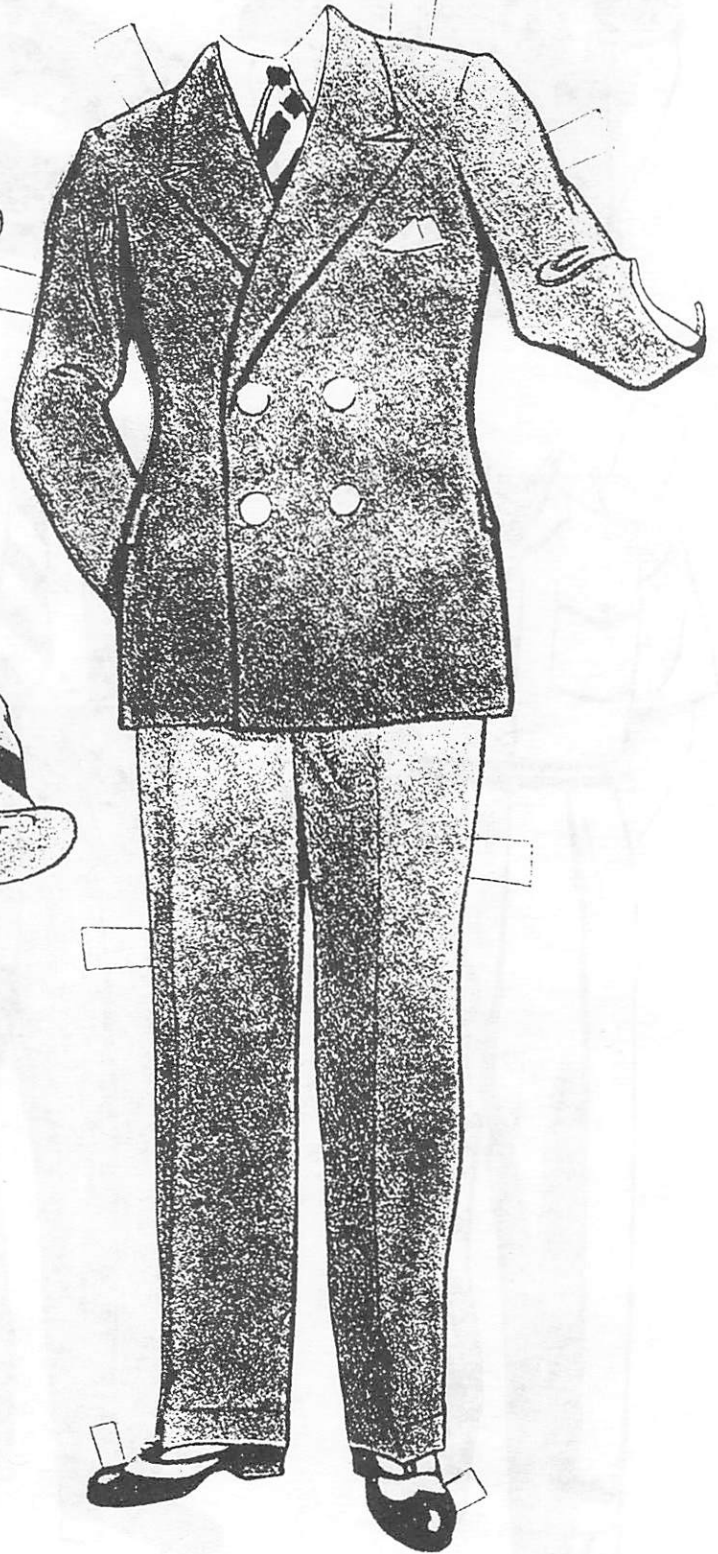
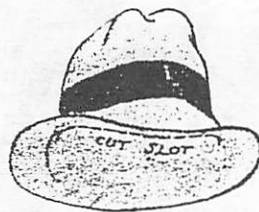
The second set pictured was published in the *St. Louis Post-Dispatch* Sunday magazine on February 4, 1934. It features costumes from three of Bing's early films — *Going Hollywood*, *The Big Broadcast*, and *College Humor*.

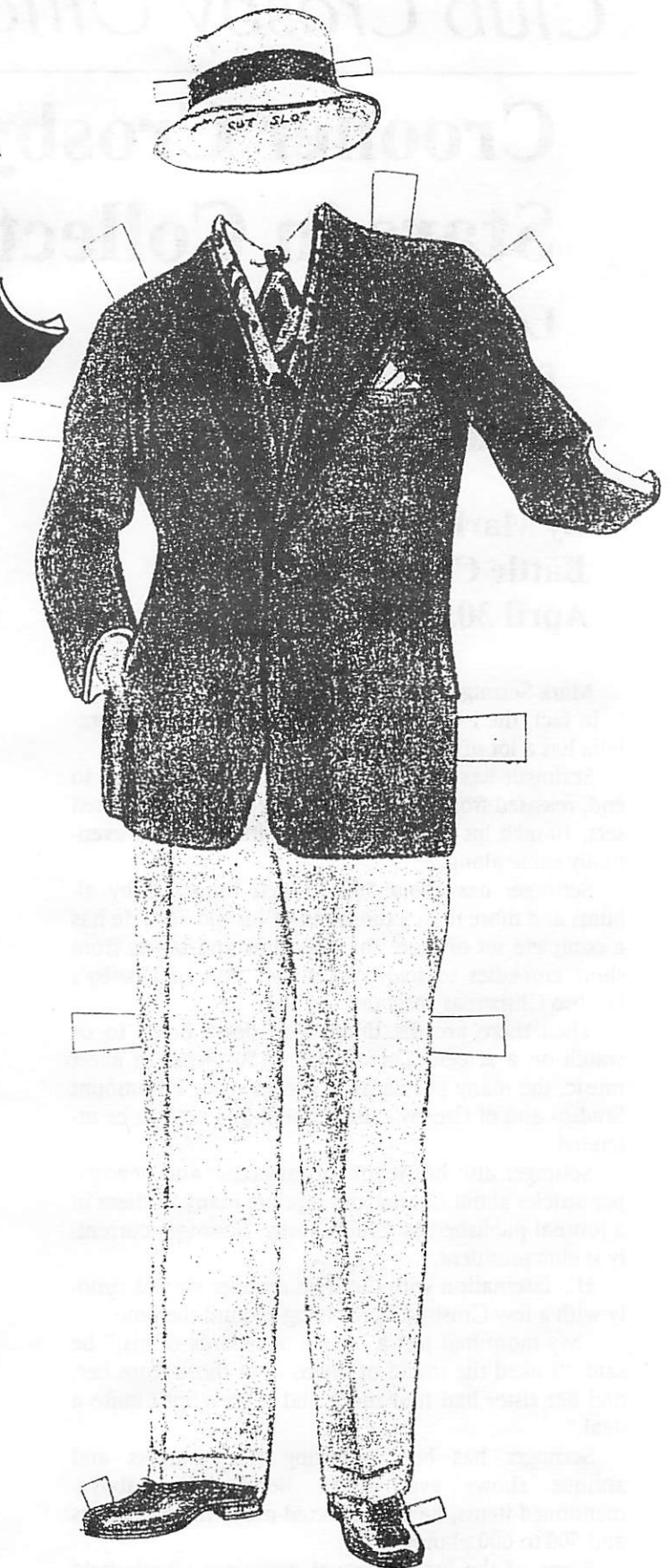


Obviously, both sets are highly desirable Crosby collectibles, but unfortunately they are also coveted by many avid paper doll collectors. So, if price guides are to be believed, you'll have to take out a bank loan if you want to buy these paper dolls. M.S.



MOVIE DRESSOGRAPHS





BING CROSBY

A different movie star will make his or her appearance in this space every week. Accompanying will be three costumes this particular player wore in various roles played on the screen. Cut out the player and paste on cardboard. Then cut out the costumes. Now dress the star in the proper outfits, being careful to assemble each costume correctly.

This week's star is Bing Crosby. The three sets of costumes shown here were worn by him in these roles in the following movies:

Bill Williams in "Going Hollywood"; Bing Crosby in "The Big Broadcast"; and Frederick Danvers in "College Humor."

Club Crosby Officers in the News

Crooner Crosby Stars in Collection

Local Man Searches for More Bing Items to Add to His Cache

By Mark Schwerin
Battle Creek Enquirer
April 30, 1998

Mark Scrimger has a thing for Bing.

In fact, the local collector of Bing Crosby memorabilia has a lot of things Bing.

Scrimger has all of Crosby's 78s from beginning to end, released from 1926 to 1956. He has 45 rpm boxed sets, 10-inch lps and finally the 12-inch lps that eventually came along.

Scrimger has about 500 12-inch Bing Crosby albums and more than a thousand of his old 78s. He has a complete set of more than 60 films and tapes, from short comedies to television shows and of Crosby's famous Christmas specials.

Then there are the things you don't listen to or watch on a screen. There's the 1,150 pieces of sheet music, the many postcards of scenes from Paramount Studios and of Crosby's high school and college he attended.

Scrimger also has reams of magazine and newspaper articles about Crosby and reprints many of them in a journal published by Club Crosby. Scrimger currently is club president.

His fascination with the Irish crooner started simply with a few Crosby albums lying around the house.

"My mom had just a couple of records of his," he said. "I liked the sound of them. I got those from her, and her sister had four more and it grew into quite a deal."

Scrimger has been scouring flea markets and antique shows ever since. Besides the above-mentioned items, he has collected many movie posters and 500 to 600 photographs.

Some of the more unusual items are Chesterfield cigarette cartons with Bing's picture and a number of products endorsed by the Crosby Research Foundation. Those include a "breathalator" breath freshener, coffee pots and even mousetraps.



KEVIN HARE/THE ENQUIRER

Mark Scrimger shows part of his vast collection of Bing Crosby memorabilia.

A musician in a rock group in his teens, Scrimger used to look for Bing Crosby albums when he and his friends would go shopping for new rock releases. He's stuck with it since then.

He's traveled to the annual Bing Crosby golf tournament, formerly held at the famous Pebble Beach golf club in California and now held in Winston-Salem, N.C.

Scrimger found something of a kindred spirit in the Crosby persona as projected in his films and music.

"I went to Catholic schools and was taught by nuns and priests and *Going My Way* and *The Bells of St. Mary's* sort of tied into that," he said. "I had a nun that used to go out and throw the football with us and we had a priest that was a big Notre Dame fan. In fact, I remember he cut the sermon short one day so he could see the game."

Many others across the nation and world also are enamored with the Crosby image, Scrimger said.

At 450 strong, Club Crosby has a slew of members in England and Australia. Other members live in Canada, South America, Japan, and elsewhere in western Europe.

Scrimger has found most of the items in his collection while just browsing at area sales. But items of a good quality are becoming more difficult to find.

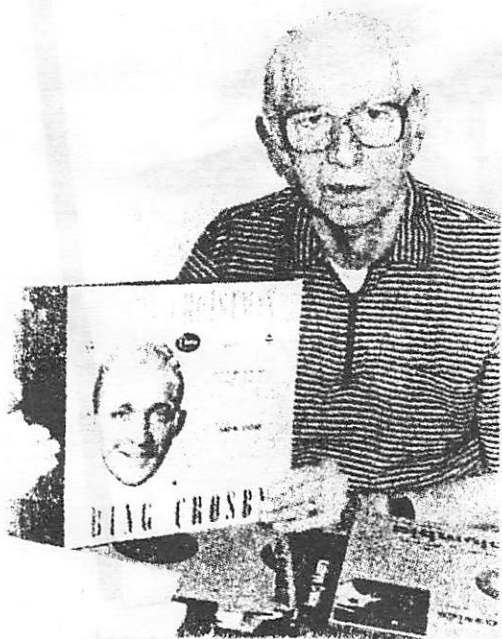
"They're more expensive and not in as good condition," he said. "Before, I used to buy them from the source, from people who bought the things first hand.. Now I'm buying them from their children or grandchildren and they haven't been as well taken care of."



KEVIN HARE/THE ENQUIRER

Mark Scrimger's collection of Bing Crosby memorabilia includes whiskey decanters, albums, films and tapes, posters and sheet music. He looks for goods at flea markets and antique shows.

B-B-Bing!



It has been more than 20 years since Bing Crosby's death. Wayne Martin of Kirkwood was one of Bing's biggest fans--and he still is.

*By Kevin Murphy
Webster-Kirkwood Times
July 24, 1998*

Wayne Martin of Kirkwood has a thing for Bing. That's Bing as in Bing Crosby, Bing as in the late, great singer and actor, Harry Lillis Crosby.

Martin first became a big fan of Bing Crosby as a teen growing up in the small, central Missouri town of Corder during the years of World War II.

"I remember listening to Bing on the radio all of the time during the '40s. He was really big," Martin said. "The local cafe played his records on the juke box. Eventually the records would wear out, and I would buy them for a dime. I remember getting a lot of Bing Crosby records that way."

Martin moved to St. Louis in 1957, and to his Kirkwood home on South Holmes Avenue a year later. He is a retired English teacher and librarian, having taught 32 years in the Brentwood School District.

In 1978, a year after Bing's death, Martin joined Club Crosby. Formed in 1936, the group boasts a membership of about 450 Bing enthusiasts. The majority of those members — about 350 — are from the United States. Others live in Australia, Europe and Canada, and two are from South America.

I ordered 'Seasons,' which was one of Bing's last

recordings, and it had the address of Club Crosby," Martin said. "I wrote some articles for the club's magazine, and when the editor retired, he decided I should do the magazine. I do all the typesetting and make-up."

The Crosby Club journal, called *Bingang*, generally runs about 52 pages and is published twice a year. It is packed with articles and photographs relating to Bing's long career as a singer, actor and television personality.

"I remember someone wrote in a newspaper following Bing's death in 1977 that 'you could warm your hands to the sound of his voice,'" Martin said. "I think that's true. He had a very warm style of delivery, a very personal style. His phrasing was just fantastic, and the man talked about the same way as he sang. There was a rhythm to his voice."

Martin, who also serves as vice president of the Crosby Club, has edited *Bingang* for the past eleven years.

The 1997-98 winter issue features an article comparing the singing styles of "Messrs. Crosby and Como." Not surprisingly, the author favors Bing over Como.

"Perry never denied that he borrowed shamelessly from Bing when he first started out," reads the article. "In many of his interviews he has admitted that, were it not for Bing, he would still be cutting hair."

A small sampling of other articles featured in *Bingang* include: "Songs I Wish Bing Had Sung," and "The Life Story of Bing Crosby," written by Bing himself and his first wife, Dixie Lee Crosby.

Bing Crosby was born in 1903 in Tacoma, Wash. It was commonly held that Crosby was born in 1904, and that year appears on his tombstone as well as a U.S. Post Office commemorative stamp. But Martin said a birth certificate was obtained following his death, showing his actual year of birth to be 1903.

Crosby played drums in a Spokane high school band, studied law in college, but decided somewhere along the line that he preferred music over the intricacies of law.

"His father was an accountant, who would come to work during his life at a pickle factory. I have a picture of Bing's brother, Bob, picking cucumbers," Martin said.

Crosby's career got its start after he and his friend, Al Rinker, traveled to Los Angeles to visit Rinker's sister, blues singer Mildred Bailey. The boys were looking for work, and they soon found it.

The first of Crosby's 2,000 career recordings, "I've Got the Girl," was made in 1926 with Al Rinker and the Don Clark Orchestra. He would go on to record with the Paul Whiteman and Gus Arnheim orchestras. Crosby, Rinker and pianist Harry Barris would eventually form their own group, The Rhythm Boys.

"They usually sang only accompanied by a piano," Martin said. "Then Bing started making solo recordings with other musicians. Bing sort of rose to the top while the other two sort of just dropped away."

Crosby still tops the all-time list with the most records to hit the charts. He is described by fans as an innovator of popular music. Until Elton John came along with his recent "Candle in the Wind" tribute to Princess Diana, Crosby's "White Christmas" was the best-selling single recording in the world.

"Decca pressed so many copies of 'White Christmas' that they wore out the master and had to re-record the song a few years later," Martin said. "The recordings are very similar, but I think real Bing Crosby fans prefer the original."

Crosby, of course, was more than a singer. He also achieved mass popularity through his movies. He starred in more than 50 motion pictures and received an Oscar for his performance with Barry Fitzgerald as a young priest in *Going My Way* in 1944. A sequel to that film, *The Bells of St. Mary's*, was released the following year and was even a bigger box office smash.

Crosby was nominated, but did not receive an Oscar, for his role as a broken down, alcoholic singer in



Club Crosby's "Bingang" Journal

The Country Girl in 1954. During the early years of his film career Crosby made several short comedy features for Mack Sennett.

But Martin said Crosby is probably best remembered for his films *Holiday Inn* (1942 with Fred Astaire), which first featured the song, "White Christmas," a similar film called *White Christmas* (1954 with Danny Kaye); and for his seven comedy "Road to" films made with Bob Hope.

"Bing and Bob were quite a team. They were

friends and they enjoyed working together," Martin said. "The two would make up the dialogue in the 'Road to' movies as they went along. Poor Dorothy Lamour always had this very confused look on her face."

Bing Crosby was not much of a dancer, although Martin said he could fake it well enough to get by.

Crosby died of a heart attack in 1977 while playing golf in Spain. He is buried alongside his first wife, Dixie Lee, at Holy Cross Catholic Cemetery in California. The couple had four sons. Son Gary died last year of lung cancer. Two other sons, Dennis and Lindsay, committed

suicide several years ago. Philip is the only surviving son from that marriage.

Gary Crosby's 1983 book, *Going My Own Way*, did much to damage Crosby's public image. Gary portrayed his father as a strict disciplinarian toward raising his sons.

"Bing's public image was that of a family man, someone who was very easy to get along with," Martin said. "Gary Crosby's book came as quite a shock. Gary's brothers didn't support him at all. But there was never any question about the way he handled his children from his second marriage. Apparently he raised them quite differently. Maybe he realized that he had made a mistake with the way he raised his boys."

Crosby had three children from his second wife, Kathryn Crosby. Harry is a businessman, Nathaniel shares his father's love for golf, and Mary Frances is an actress (she shot J.R. on TV's "Dallas").

But Martin said Bing Crosby fans aren't interested in his personal life as much as they are about the songs he sang and the movies he acted in.

"Bing Crosby is making a comeback," Martin said. "As we approach the millennium, people are becoming nostalgic as they look back on the century. Our membership is higher now than it has ever been, and we're getting young people involved."

In April and May of this year, thousands of people visited Crosby's estate in Hillsborough, Cal. This was the first time the estate was opened to the public since Crosby's death over 20 years ago.

As for Martin, he's currently putting the final touches on the summer 1998 issue of *Bing*. He also has another project in the works. Martin is creating an alphabetical index of Bing's 2,000 recordings.

A NOTE FROM WAYNE

After this article appeared, I had a number of phone calls and letters from people in the area who had met Bing or had fond memories of his music. A lady who had been Bing's secretary in the late 20's and early 30's wrote an especially nice letter, which we are reprinting in "Readers Write."



FROM THE INTERNET

The Old Man on the Plane

By Tonny Koops

I must admit I am not a real Bing Crosby fan. I do know a few songs he made, like that little hit "White Christmas."

A few weeks ago something strange happened to me. I was on an airplane from New York to Los Angeles. Next to me was an old, shabby-looking man who coughed a lot and even reglued his false teeth right in front of me. I did not look forward to the rest of the flight with somebody like him sitting next to me. After about an hour of silence he suddenly started to talk. And man, could he talk!

He was talking about his life and what he did. After awhile I figured out that he was an 86-year-old musician who lived in Santa Barbara (CA) or on Long Island (NY). He was a piano player and had also played the trumpet. He was mainly involved in jazz nowadays. But he also told me that he wrote a few songs for big names like Frank Sinatra and Bing Crosby. In fact he told me that he wrote the 1944 song "A Hot Time in the Town of Berlin." And he also told me he was a good friend of Bing Crosby.

He said that he liked horse racing and that he once had several horses. You can also buy his house on Long Island. He told me that he will sell it because he does not think he will ever get the chance to go back because of his age. He also showed me a picture of his grandchild. Seeing the kid made him realize that he was himself still a kid. That was his motto, he said, "Always stay young at heart."

I must admit that because he was traveling economy class I could hardly believe all his stories about money and music. I thought maybe he was a little crazy. After the plane landed we had some more small talk, and then he told me his name. I don't remember it! But I was rather puzzled when I came out of the baggage claim area and saw the old man stepping into a big white limo, saying "Hi, Johnny" to his driver. (He had told me that Johnny would pick him up at the airport.) Since then I kept on thinking of this old man. I want to find out who was sitting next to me in that airplane. I think I totally misjudged him due to his appearance.

Here you have my question. Who was this man? I only remember that he wrote that song. I tried to find the lyrics to get the songwriter on the internet, but it seems this cannot be found. Since I saw that you had a lot of information about Bing Crosby you might know or can find out who wrote this song.

From Steve Lewis' web site.

There can only be one answer to that question, Tonny. It was Joe Bushkin.

BING-ING AROUND

By Pete Cakanic

The Guinness book says Elton John's "Candle in the Wind" has outsold Bing Crosby's "White Christmas."

So has the hula hoop. The point is, was this a purchase for its musical appeal, or is it a souvenir? No disrespect to Elton or Princess Diane intended, but perhaps Guinness should have a subcategory of recordings sold as tributes or memorials.

Bing recorded "White Christmas" 56 years ago, and as Christmas approached, a walk through music departments found Bing's "W.C." on the shelves again. And no doubt it will be out there again and again right through the 21st century.

A record industry executive quoted in these pages about five years ago estimated "White Christmas" sales by Bing had surpassed the 100 million mark. And how many times has it been played in homes, on radio, juke boxes. . . . Would over a billion times be an underestimate?

According to Jim Reilly's *The Songs of Bing Crosby on Compact Discs*, Bing's "W.C." was on 95 CDs at the end of 1995. And still growing. Meanwhile, me-thinks, the sales flame of "Candle" has flickered.

After a reprint of an article about my Bing collection appeared here last year, I received a congratulatory note from Kathryn Crosby and a query as to how many times Bing recorded "White Christmas," and when. I sent an answer and posed a few questions; she replied that she was playing Dolly Levi in *Hello Dolly* and Eleanor of Aquitaine in *The Lion of Winter* in various parts of Russia. She doesn't speak Russian, but uses phonetics to hurdle the language barrier. In October she was off to Siberia for the roles.

She also reported Mary Frances was taking up producing and was set to marry a Hollywood lawyer; Harry is vice president of First Boston; and Nathaniel is president of Jack Nicklaus Enterprises.

FINALLY — At long last, Bing has been inducted into the Radio Hall of Fame in Chicago's Culture Center. Kathryn was at the ceremony and sat next to a Bing fan, John Sebert, co-owner of Metro Goldwyn Memories, a store dealing in entertainment nostalgia.

John thought the program was OK but a little short on Bing. He spoke with Kathryn and found her to be polite and courteous but somewhat reserved.

The same week of the induction a four-hour tribute to Bing on local Chicago radio was broadcast by Chuck Schaden, producer of "Those Were the Days," a series dedicated to old time radio.

Schaden is co-owner of MGM. In the Bing broadcast, his first taped Philco program was replayed, as was

Bing's first CBS show in 1931 and the radio versions of *Welcome Stranger* and *The Bells of St. Mary's*.

MGM publishes a "Nostalgia" booklet, and John Sebert wrote a four-page Bing biography. . . well written and packed with solid Bing things in such a short space.

Sebert has a Philco 1201 completely restored and was holding an auction hoping to get a minimum \$250 for the functioning radio/phonograph. For those interested, call 1-800-538-6675.

For those of you who missed it watch for a rerun of Skitch Henderson's 80th birthday celebration on Public TV. Mike Wallace of *60 Minutes* was the MC and at one point said, "Bing Crosby liked to give people nicknames." Skitch then relates how Bing told him "Cedric" was not a name that would cut it in show biz, and shortly the name "Skitch" evolved. It's a good show: Julius LaRosa appeared and sang as well as he did when young, and the indestructible Tony Martin, 85, belted out a rangy "Tenement Symphony."

"Forgetting Bing" by Howard Reich, *Chicago Tribune*, reprinted here in the last *Bingang*, has bothered me for months, as I'm sure it has other Bing fans. That there were not all-night vigils or many memorial specials on October 14 on the 20th anniversary of Bing's death is more a reflection of the media's poor taste and lack of knowledge than Bing's merits as an entertainer.

To say that Presley is the more "charismatic and electrifying" is ludicrous. Electrifying, maybe. Stupefying, too! But charismatic? As Tony Bennett said in the "Seasons" LP liner notes: "Bing Crosby created a culture. Every singer who followed Bing has used some Crosby idiosyncrasy. . . including rock singers. . . whether they know it or not." (More from Tony later.)

And in the context the columnist uses "bland" in describing Bing. I got the feeling he used "bland" as in an ulcer diet. . . like skim milk or poached eggs without salt and pepper. The *Merriam-Webster Collegiate Dictionary*, 10th edition: "bland, adj.; smooth and soothing in manner and quality; suave. If Reich meant it that way, I'll buy it.

How can one be called bland and have played opposite a whole coterie of Academy Award actresses and actors (too many to list) and yet was never upstaged? And one should mention the children, too. And comedians and dancers. I dare say even Shirley Temple would not have stolen scenes from Bing. Now that's charismatic!

I recently came across *Louis Armstrong: An Ameri-*

can Genius, by J. Collier (1983). The index led to some Bing references I found interesting.

He says of Louis, in part: "By 1928 his future lay as much in his singing as his trumpet. . . He decided to produce a smoother voice in the tenor range. I believe he was influenced in particular by Bing Crosby. Crosby was a baritone, but he had a smooth, casual style which a later generation would have termed 'laid back.'"

He says Louis and Bing had probably met in the early years; certainly they were aware of one another as musicians. "Crosby was an obvious model for any young singer. . . In the end he created a whole school of crooners who eddied in his wake."

Then the obligatory *dig* at Bing, as most current entertainment writers do since *The Hollow Man*. "At Armstrong's funeral honorary pallbearers included Bing Crosby, 'who had never asked Armstrong to his home,' Pearl Bailey, Ella Fitzgerald, Johnny Carson, David Frost, and Earl Wilson." Did Carson and Frost invite Louis to their home? How goofy!

Did Bing ever invite Sinatra or Como or Dean to his home? Probably not. And vice versa. So what's the big deal? Bing loved Louis. You could see it in his manner whenever they were together.

GOOD BOOK — Tony Bennett, probably as popular now as he has ever been, has some nice things to say about Bing in *The Good Life*, his autobiography, out recently.

He relates that when he was an early teen, his uncle, a vaudeville hoofer, told him: "There is one singer who has changed the face of this business, and you must watch everything he does. His name is Bing Crosby, and he is the BOSS."

"From that day on I studied Bing. I learned a lot watching him grow. He's the only one who showed all

A final note: Jennifer Sutkowski, daughter of Ernest, who is in graduate school, recently joined a "swing band," and she is loving every minute of singing in "our style," Ernie reported. It's great to learn that young people are singing "our" music.

how to do it. He developed a psychological style that got right under your skin. This was a revelation for singers, and BING WAS THE MOST POPULAR SINGER OF ALL TIME. . . BIGGER THAN ELVIS AND THE BEATLES COMBINED."

He, of course, has high praise for Sinatra also, but let the Sinatra fan club fill in the details. Tony has written an honest book. It's a good read.

Forgive me if I end on a personal note. My wife died last May 16. Although I was probably numb with sadness I did not shed a tear until recently.

A friend sent a tape, as he does every so often, featuring a variety of our era's great singers. I never look at the program before playing it, usually in my auto. I popped the latest one in when I got on a lonely South Carolina road, and the lush strains of a Gordon Jenkins arrangement came on, and the 66-year-old Sinatra sang "Thanks for the Memories." It was sung with such profound emotion, and because of the words now meaning so much to me, I had to pull over and cry for the first time since my wife passed away.

But the next track is Dr. Crosby singing "You're Sensational." And the sunshine of Bing's soul sent rays of comfort through his dulcet, sonorous voice. A healing voice. One that always brings happiness to listeners, or as Tony said, "a psychological style."

Two great singers! Sinatra can bring you into his mind and make you cry, but Bing — no matter what he sings — brings happiness. Thanks, Bing. Thanks, Frank. And thanks, Ernest Sutkowski, for the tape.

Peter Cakanic, Jr.

11 Teal Court

North Augusta, SC 29841-3276

803-278-0645

— Pete.

Ad courtesy of Marcie Kukla

Fresh Sweet Red Ripe
BING
CHERRIES
98  **LB**  **northwest cherries**

4th of July Sale!



"Treasure Island," a Chicago area supermarket chain, ran this advertising last July 1. I wonder if the ad department is aware Bing made a recording of "Treasure Island" in 1935.

— Pete Cakanic.



BINGsings



By Charles Baillie

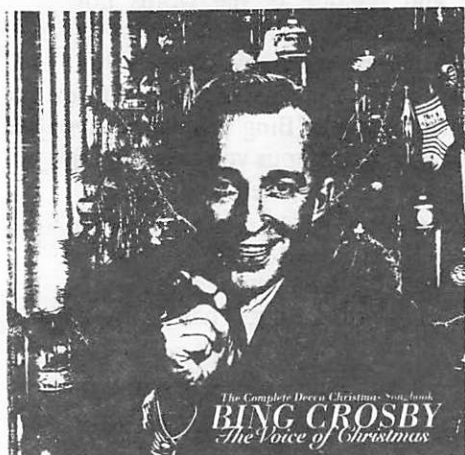
This has been a banner Christmas season for Bing fans with 14 CDs to review. Thanks primarily to Crosby stalwarts Jim Reilly, "Wig" Wiggins, Geoff Milne and John McNicholas, we have some excellent discs for your consideration.

The first double CD is an outstanding compilation of the "Complete Decca Songbook" of Bing's Christmas songs, aptly named "Bing Crosby, The Voice of Christmas." Member Wig Wiggins again convinced the MCA executives that there are still plenty of Bing fans anxious to acquire good product. Wig also wrote the fine sleeve notes. The sound is excellent.

BING CROSBY, THE VOICE OF CHRISTMAS

\$25.00

The Complete Decca Songbook (2 CDs) MCA MCAD-2-11840



CD1 Happy Holiday, Silent Night (first version Previously Unreleased) Adeste Fideles (first version), Silent Night (DLA 261A/B), White Christmas (1942), Adeste Fideles (L 3025A), Silent Night (L 3026A), God Rest Ye Merry Gentlemen, I'll Be Home For Christmas, Ave Maria, White Christmas (1947), Silent Night (L 4375A), The Christmas Song, O Fir Tree Dark, The First Noel, You're All I Want For Christmas, Christmas Carols - Deck The Halls/ Away In A Manger / I Saw Three Ships, Christmas Carols - Good King Wenceslas / We Three Kings Of Orient Are / Angels We Have Heard On High, Rudolph The Red-Nosed Reindeer, That Christmas Feeling, Looks Like A Cold Cold Winter, A Marshmallow World. Running Time: 64.06

CD2 Christmas In Killarney, It's Beginning To Look A Lot Like Christmas, Sleigh Ride, Sleigh Bell Serenade, Christmas Is A-Comin', The First Snowfall, Is Christmas Only A Tree, I Heard The Bells On Christmas Day, Jingle Bells - Andrews Sisters, Santa Claus Is Comin' To Town - Andrews Sisters, Twelve Days Of Christmas - Andrews Sisters, Here Comes Santa Claus - Andrews Sisters, A Crosby Christmas Part 1 That Christmas Feeling / I'd Like To Hitch A Ride With Santa Claus - Crosby Sons, A Crosby Christmas Part 2 The Snowman / That Christmas Feeling / I'd Like To Hitch A Ride With Santa Claus - Crosby Sons, Poppa Santa Claus - Andrews Sisters, Mele Kalikimaka - Andrews Sisters, Silver Bells - Carol Richards, Little Jack Frost Get Lost - Peggy Lee, White Christmas - Danny Kaye/ Peggy Lee/ Trudy Stevens, White Christmas (1942 Alternate Take previously unreleased), Let's Start The New Year Right. Running Time: 62.50

The next CD is also a fine Christmas disc. Unfortunately, it is overshadowed a bit by the MCA-USA issue. Jim Reilly, who writes the "Keeping Track" column for International Crosby Circle's "BING," has a good relationship with MCA-England, and has been responsible for this and several great releases. The sleeve notes are by Jim. The sound is great.

CHRISTMAS IS A COMIN'

UK

H/Moon Series HMNCDX 100



1. White Christmas 2. It's Beginning to Look Like Christmas 3. Silent Night
4. Adeste Fideles (O Come All Ye Faithful) 5. Twelve Days of Christmas
6. The Christmas Song (Chestnuts Roasting On An Open Fire)
7. Jingle Bells
8. Christmas Is A-Comin' 9. God Rest Ye Merry Gentlemen
10. Here Comes Santa Claus
11. Is Christmas Only A Tree? 12. Rudolph The Red-Nosed Reindeer.
13. The First Noel
14. I'll Be Home For Christmas. 15. Silver Bells. 16. O Fir Tree Dark
17. Christmas In Killarney 18. You're All I Want For Christmas 19. Mele Kalikimaka
20. I Heard The Bells On Christmas Day
21. Snow 22. Santa Claus Is Coming To Town
23. That Christmas Feeling 24. Let's Start The New Year Right 25. Auld Lang Syne

Continuing on with Jim Reilly's contributions--the next CD is the follow-up on the fine "Memories" album which Jim "quarterbacked" with help from Les Gaylor, Stan White, and Ernest Sutkowski.

While I have not had an opportunity to review the disc, Jim assures me that "More Memories" is a worthy follow-up on the outstanding "Memories" album.

MORE MEMORIES

MCA-MCLD 19387

UK

A Flight Of Fancy
Something Wonderful
Keep It A Secret
Pretty Baby
I Still See Elisa
At Last At Last
Skylark
The Sweetest Story Ever Told
Till The End Of The World
More And More
Sweet Lorraine
If You Stub Your Toe On The Moon
Granada

She Is The Sunshine Of Virginia
Oh Tell Me Why
Without A Word Of Warning
Home Cookin'
Strange Music
Blue Shadows And White Gardenias
I Can't Believe That You're In Love With Me
Open Up Your Heart
Tobermory Bay
It's Anybody's Spring
Domino
The One I Love (Belongs To Somebody Else)
The Last Mile Home

Geoff Milne of the International Crosby Circle compiled the 25-track "You and The Night and The Music" on the AVID label in 3-dimensional sound. The sound is excellent, and the selections include many with no or limited exposure to CD. It is a very relaxing program, and I recommend it for your consideration. I purchased my copy from Canterbury Records in Pasadena; but it should be available from Chick Wilson, Select Circles, P.O. Box 302, Riverside CT 06878. Phone (203) 661-8421.

BING CROSBY--YOU AND THE NIGHT AND THE MUSIC

\$13.99

AVID AMSC 633



1. I Love You Truly 2. The Sweetheart Waltz
3. The Touch Of Your Lips 4. Lovely Lady
5. Two For Tonight 6. Would You?
7. For Love Alone 8. The Way You Look Tonight
9. Too Marvelous For Words 10. Sweet Is The Word For You
11. All You Want To Do Is Dance 12. Dancing Under The Stars
13. Let's Waltz For Old Times' Sake
14. This Is My Night To Dream 15. Let Me Whisper I Love You
16. Sweethearts 17. I'm Falling In Love With Someone
18. Yours Is My Heart Alone 19. You Are The One
20. Don't Break The Spell 21. The Anniversary Waltz
22. Dearly Beloved 23. Let Me Call You Sweetheart
24. Strange Music 25. Does Your Heart Beat For Me?

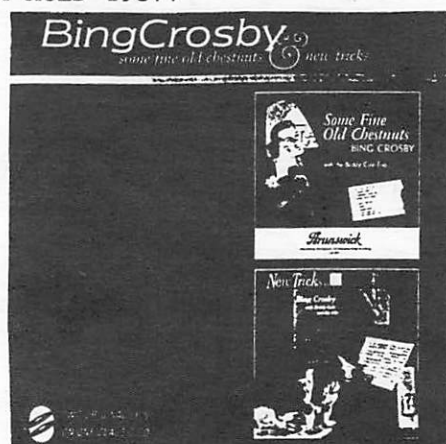
The next disc is a compilation of two Crosby LPs, "Some Fine Old Chestnuts" and "New Tricks." There are five additional bonus tracks, and the combination gives us two numbers new to CD--"Church Bells" and "Prove It By the Things You Do"--and several more that have appeared infrequently. The quality is excellent, and, unless you purchased the expensive Japanese issue, you may want to add this to your collection. Chick Wilson, Select Circles, indicates he has copies available at \$18.00 plus \$2.00 shipping.

Bing Crosby
Christmas is a comin'



BING CROSBY--SOME FINE OLD CHESTNUTS AND NEW TRICKS
MCA-MCLD 19377

\$18.00



Some Fine Old Chestnuts

1. Do You Ever Think Of Me?
2. I Never Knew
3. Somebody Loves Me
4. After You've Gone
5. Sleepy Time Gal
6. Dinah
7. I Never Knew (I Could Love Anybody)
8. I Can't Give You Anything But Love
9. In A Little Spanish Town
10. Ol' Man River
11. Honeysuckle Rose
12. Swanee

New Tricks

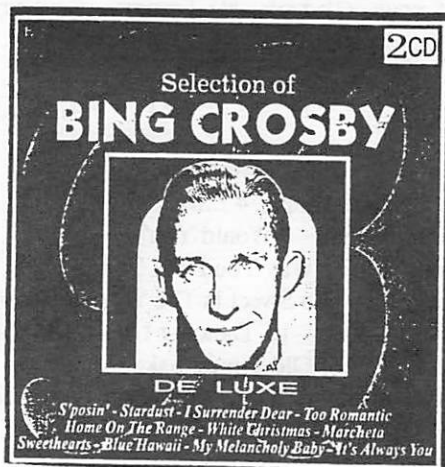
13. When I Take My Sugar To Tea

14. On The Alama
15. I'm Confessin' (That I Love You)
16. Between The Devil And The Deep Blue Sea
17. Georgia On My Mind
18. Chicago
19. You're Driving Me Crazy
20. Avalon
21. Chinatown, My Chinatown
22. If I Could Be With You
23. Softly As In A Morning Sunrise
24. Alabamy Bound
- Bonus Tracks:
25. More Than You Know
26. Rain
27. Church Bells
28. Day By Day
29. Prove It By The Things You Do

This CD, "Selection of Bing Crosby" (2 CDs), identified by member Edwin Garcia of New York, was obtained at Footlight Records, New York, (212) 533-1496, for \$10.95. The overall sound is good; and several tracks, e.g., "S'posin," "Marcheta," "Would You," and "When I Lost You," have had limited CD exposure.

SELECTION OF BING CROSBY Gold Sound-DCD 778 (2 CDs)

\$10.95



CD 1

1. S'posin'
2. Sweet Potato Piper
3. Stardust
4. I Surrender, Dear
5. Birds Of A Feather
6. Too Romantic
7. The Moon And The Willow Tree
8. Wrap Your Troubles In Dreams
9. Home On The Range
10. You Lucky People You
11. Going My Way
12. Marcheta
13. Anniversary Waltz
14. Ain't Got A Dime To My Name
15. Moonlight Becomes You
16. Welcome To My Dreams
17. It's Anybody's Spring
18. White Christmas

CD 2

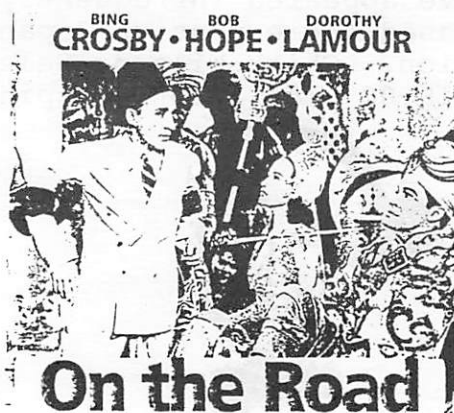
1. But Beautiful
2. It's Always You
3. Would You?
4. Lazy
5. When I Lost You
6. Be Careful, It's My Heart
7. A Serenade To An Old-Fashioned Girl
8. A Nightingale Sang in Berkeley Square
9. Now It Can Be Told
10. My Melancholy Baby
11. Sweethearts
12. In My Merry Oldsmobile
13. Blue Hawaii
14. It Must Be True
15. East Side Of Heaven
16. Down By the Old Mill Stream
17. If I Had My Way
18. Shoe Shine Boy

Member Frank Whittaker of Calgary, Canada, reported the next CD--"Bing Crosby, Bob Hope, Dorothy Lamour On the Road," which includes cuts from the sound tracks of five of the "Road" pictures. Considering the source, the sound is acceptable, and such numbers as "Captain Custard" and "Goodtime Charlie" are new to CD. Available from Select Circles or Tower.

BING CROSBY, BOB HOPE, AND DOROTHY LAMOUR ON THE ROAD

\$15.00

Vintage Jazz Band--VJB 1949-Z



**Bing Crosby, Bob Hope & Dorothy Lamour
ON THE ROAD**

1. OVERTURE (1.45)
2. CAPTAIN CUSTARD (2.33)
3. THE MOON & THE WILLOW TREE (4.34)
4. SWEET POTATO PIPER (2.32)
5. TOO ROMANTIC (2.50)
6. TOO ROMANTIC (1.34)
7. PAT-A-CAKE & CLOSING (0.20)
8. OVERTURE/YOU LUCKY PEOPLE YOU (1.33)
9. THE ROAD TO ZANZIBAR (3.08)
10. YOU'RE DANGEROUS (2.33)
11. IT'S ALWAYS YOU (2.28)
12. IT'S ALWAYS YOU (0.57)
13. SAWING THE LADY IN HALF & CLOSING (1.11)
14. OVERTURE (1.10)
15. ROAD TO MOROCCO (2.08)
16. AIN'T GOT A DIME TO MY NAME (HO-HUM) (7.05)
17. CONSTANTLY (3.07)
18. MOONLIGHT BECOMES YOU (3.03)
19. MOONLIGHT BECOMES YOU (2.10)
20. CAMEL TALK & CLOSING (0.19)
21. OVERTURE (1.21)
22. GOODTIME CHARLIE (2.25)
23. IT'S ANYBODY'S SPRING (1.42)
24. PERSONALITY (1.43)
25. WELCOME TO MY DREAM (1.24)
26. PUT IT THERE PAL (1.43)
27. WOULD YOU? (1.29)
28. CLOSING (0.12)
29. OVERTURE (1.31)
30. WE'RE ON OUR WAY (3.29)
31. BUT BEAUTIFUL (1.35)
32. YOU DON'T HAVE TO KNOW THE LANGUAGE (3.55)
33. EXPERIENCE (3.41)
34. CLOSING (0.33)
- TOTAL TIME: 69.57

The next disc, "Bing Crosby Going Hollywood, Vol. 1, (1930-1936)," a double CD, was found at Canterbury Records in Pasadena, CA. I have since learned that it is available at Select Circles at a better price. There are 46 tracks on the two CDs, with eleven of them from movie soundtracks. The soundtrack numbers are new to CD, and while many of the other tracks have appeared frequently on CD, it is interesting to have Bing's movie songs in chronological order.

BING CROSBY GOING HOLLYWOOD, Vol. 1 (1930-1936)

\$21.00

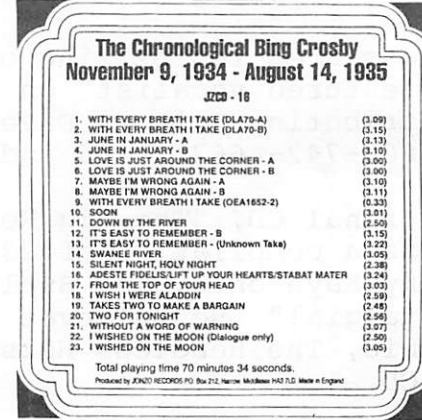
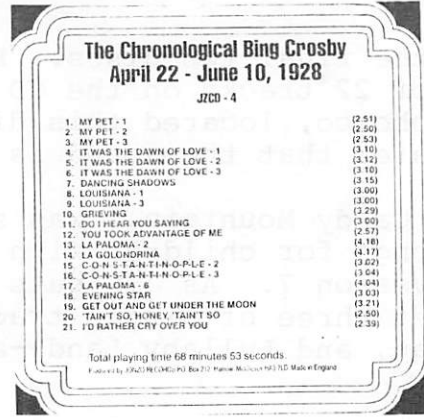
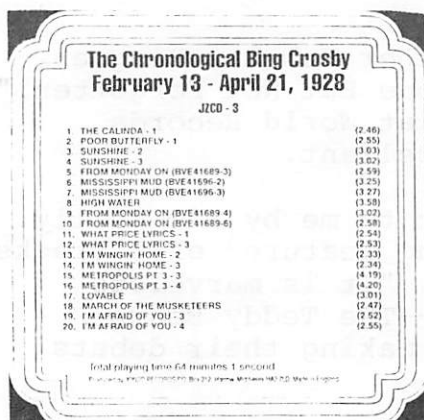
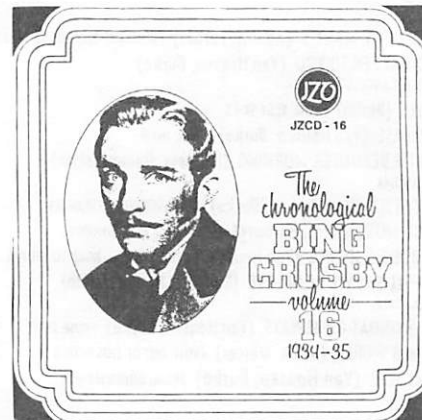
Jasmine--JASCD 108/9 (2 CDs)



CD 1 — KING OF JAZZ — Music Hath Charms - My Lord Delivered Daniel - Mississippi Mud - So the Bluebirds and the Blackbirds Got Together. **REACHING FOR THE MOON** — When the Folks High Up Do the Mean Low Down. **CONFESSIONS OF A CO-ED** — Out of Nowhere - Just One More Chance. **THE BIG BROADCAST** — Dinah - Here Lies Love - Please. **COLLEGE HUMOR** — Down the Old Ox Road- Moonstruck- Learn to Croon. **TOO MUCH HARMONY** — Boo Boo Boo- The Day You Came Along - Thanks- Buckin' the Wind - I Guess It Had to be That Way. **GOING HOLLYWOOD** — Our Big Love Scene- Beautiful Girl - Just An Echo in the Valley - Going Hollywood - We'll Make Hay While the Sun Shines - After Sundown - Temptation

CD 2 — WE'RE NOT DRESSING — It's a Lie - A Sailor Can't Be True to One Girl - I Positively Refuse to Sing - May I? - She Reminds Me of You- Goodnight, Lovely Little Lady - Love Thy Neighbor - Once in a Blue Moon. **SHE LOVES ME NOT** — Straight from the Shoulder - Love in Bloom - I'm Hummin', I'm Whistlin', I'm Singin'. **HERE IS MY HEART** — June in January - With Every Breath I Take- Love Is Just Around the Corner. **MISSISSIPPI** — Soon - Down by the River - Swanee River- It's Easy to Remember. **TWO FOR TONIGHT** — Two for Tonight - Takes Two to Make a Bargain - From the Top of Your Head - Without a Word of Warning - I Wish I Were Aladdin. **THE BIG BROADCAST OF 1936** — I Wished on the Moon.

The next three discs are all in "The Chronological Bing Crosby" series, produced in England by John McNicholas. This excellent series is available to U.S. and Canadian collectors from F.B. "Wig" Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone 703-241-5608). The cost per disc, including postage and shipping, in U.S. dollars is \$18.50 each for JZCD-3 and JZCD-4 and \$20.00 for JZCD-16.



Collector's Choice Music (1-800-923-1122) has produced a series of "V DISC" albums of artists who contributed to the Armed Forces overseas during WWII. The four-CD set of Bing's recordings is surprisingly good considering the source material. With a few exceptions, the sound is quite good. Unfortunately, there is no information given on source and recording dates, and very limited sleeve notes.

BING CROSBY "V DISC" RECORDINGS (4 CDs)
Collector's Choice Catalog #CGCCM 35962 USA

\$37.88



A MUSICAL CONTRIBUTION
BY AMERICA'S BEST
FOR OUR ARMED FORCES OVERSEAS



BING CROSBY

Bing Crosby V Disc Recordings (4CDs) Collector's Choice Cat. Number CGCCM35962 USA

Disc 1 Pennies From Heaven, Please, Shoo-Fly Pie Apple Pan Dowdy, Silent Night, Sioux City Sue, Down The Old Ox Road, Soon, Let's Take The Long Way Home, Strange Music, Swinging On A Star, That Sly Old Gentleman, The Christmas Song, There's A Small Hotel, These Foolish Things, My Heart And I, Too Romantic, All You Want To Do Is Dance, Too-Ra-Loo-Ra-Loo-Ral, White Christmas, Love Is Just Around The Corner, June In January, You Call everybody Darlin'
Disc 2 The One I Love Belongs To somebody Else, One More Dream, Medley From Dixie Part 1: (Sunday Monday Or Always), Medley From Dixie Part 2: (Swing Low Sweet Chariot), Small Fry, One Alone, Poinciana, Bing Crosby Fluff, The Waiter The Porter And The Upstairs Maid, Wait Till The Sun Shines Nellie, A Friend Of Yours, Adeste Fideles, Back To Donegal, By The Light Of The Silvery Moon, Cowboy Medley Part 1 (I'm An Old Cowhand and I Can't

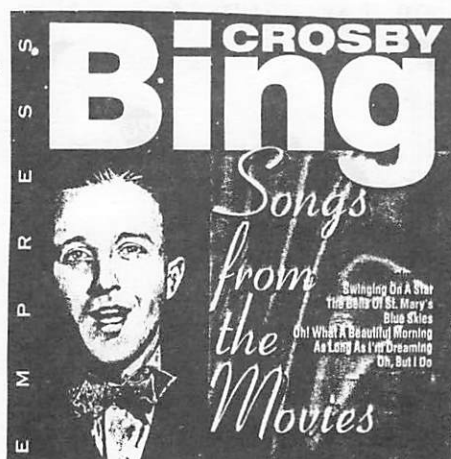
Escape From You), Cowboy Medley Part 2 (Empty Saddles, Mr Paganini), Darling Je Vous Aime Beaucoup, Dear Old Girl
Disc 3 Down By The River, Easy To Remember, Let Me Call You Sweetheart, For Me And My Gal, Going My Way, I Promise You, I'll Be Home For Christmas, In The Good Old Summertime, In The Land Of Beginning Again, It Could Happen To You, Jingle Bells, Let It Snow, Pennies From Heaven Part 1, Pennies From Heaven Part 2, Medley from "The Fleets In"
Disc 4 Medley from "Waikiki Wedding", A Cranky Yank In A Clanky Old Tank, Clementine, Country Style, I'll Get By, I've Got My Captain Working For Me Now, Moonlight Bay, Only Forever, Riding Herd On A Cloud Tonight, What Do You Do In The Infantry, All By Myself, Alexander's Ragtime Band, You Are My Sunshine, There'll Be A Hot Time In The Town Of Berlin.

I purchased the next disc at Canterbury Records in Pasadena. It's a pleasant collection with a few tracks that have had limited exposure. The sound is quite good.

BING CROSBY, SONGS FROM THE MOVIES
Empress RAJCD 895

\$13.99

THE BELLS OF ST. MARY'S (Adams, Furber) FROM: THE BELLS OF ST. MARY'S
IT COULD HAPPEN TO YOU (Van Heusen, Burke)
FROM: AND THE ANGELS SING
BLUE SKIES (Berlin) FROM: BLUE SKIES
IF YOU PLEASE (Van Heusen, Burke) FROM: DIXIE
OHI WHAT A BEAUTIFUL MORNING (Rodgers, Hammerstein)
FROM: OKLAHOMA
COUNTRY STYLE (Van Heusen, Burke) FROM: WELCOME STRANGER
MORE AND MORE (Kern, Harburg) FROM: CAN'T HELP SINGING
IT'S ANYBODY'S SPRING (Van Heusen, Burke) FROM: ROAD TO UTOPIA
PEOPLE WILL SAY WE'RE IN LOVE (Rodgers, Hammerstein)
FROM: OKLAHOMA
SUNDAY, MONDAY OR ALWAYS (Van Heusen, Burke) FROM: DIXIE
OUT OF THIS WORLD (Arlen, Mercer) FROM: OUT OF THIS WORLD
GOING MY WAY (Van Heusen, Burke) FROM: GOING MY WAY



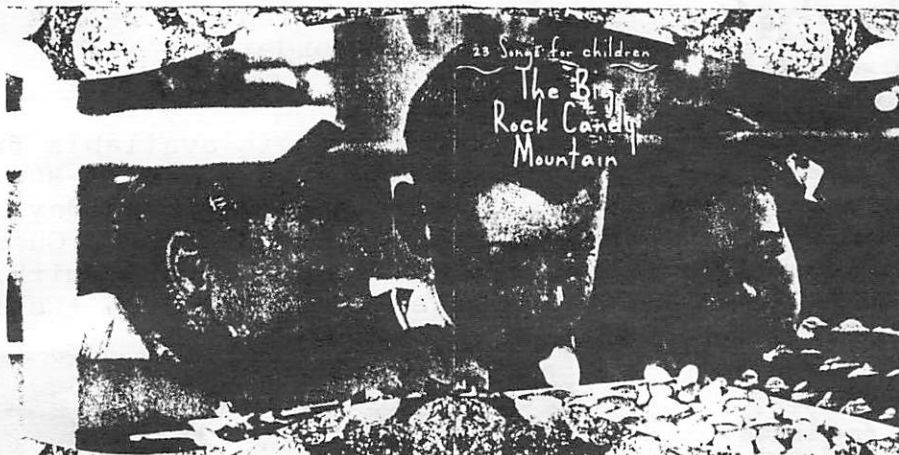
YOU BELONG TO MY HEART (Lara, Gilbert) FROM: THE THREE CABALLEROS
A GAL IN CALICO (Schwartz, Robin) FROM: THE TIME, THE PLACE AND THE GIRL
AIN'T GOT A DIME TO MY NAME (Van Heusen, Burke)
FROM: THE ROAD TO MOROCCO
ON THE ATCHESON, TOPEKA AND SANTA FE (Warren, Mercer)
FROM: HARVEY GIRLS
SEPTEMBER SONG (Weill, Anderson) FROM: KNICKERBOCKER HOLIDAY
AREN'T YOU GLAD YOU'RE YOU (Van Heusen, Burke)
FROM: THE BELLS OF ST. MARY'S
I CAN'T BEGIN TO TELL YOU (Monaco, Gordon) FROM: THE DOLLY SISTERS
BAIA (Barroso, Gilbert) FROM: THE THREE CABALLEROS
I'D RATHER BE ME (Bernard, Cherkose, Coslow) FROM: OUT OF THIS WORLD
OH, BUT I DO (Schwartz, Robin) FROM: THE TIME, THE PLACE AND THE GIRL
AS LONG AS I'M DREAMING (Van Heusen, Burke)
FROM: WELCOME STRANGER
SWINGING ON A STAR (Van Heusen, Burke) FROM: GOING MY WAY

Bing shares top billing on the final two discs. Brother Bob has Bing as a "featured vocalist" on 7 of 22 tracks on the CD "Gone But Not Forgotten." Contributing Editor, Dave Lobosco, located this disc at World Records (1-800-742-6663), and indicates that the sound is excellent.

The final CD, "The Big Rock Candy Mountain," was sent to me by Jim Reilly. It is a compilation of 23 songs for children with Bing featured on 8 tracks, Danny Kaye on 8, and Burl Ives on 7. As Jim puts it, "It is marvelous nostalgia!" He believes that three of Bing's tracks--The Teddy Bears Picnic, The Headless Horseman, and Lullaby Land--are making their debuts on CD.

23 SONGS FOR CHILDREN--THE BIG ROCK CANDY MOUNTAIN
MCA HMNCDX102

£6.99



Burl Ives: Big Rock Candy Mountain, I Know An Old Lady, Blue Tail Fly, There's A Hole In My Bucket, What Kind Of Animal Are You, Waltzing Matilda, Hush Little Baby.

Danny Kaye: Tubby The Tuba, My Two Front Teeth, Thumbalina, Tongue Twisters, King's New Clothes, Ugly Duckling, I Taut I Taw A Puddy-Tat, I'm Late,

Bing Crosby: The Teddy Bears Picnic, The Headless Horseman, I Whistle A Happy Tune, Lullaby Land, Aren't You Glad You're You, Little Sir Echo, Rudolph The Red-Nosed Reindeer, Swinging On A Star

BOB CROSBY AND HIS ORCHESTRA--GONE BUT NOT FORGOTTEN
Vol. 14-1940 Submarine Records DHDL 135

£9.99



- | | |
|-------------------------------|--------------------------------|
| 1. Don't Call Me Boy | 12. It Makes No Difference Now |
| 2. Gone But Not Forgotten | 13. The Mark Hop |
| 3. Do You Know Why? | 14. Burnin' The Candle At |
| 4. Isn't That Just Like Love? | Both Ends |
| 5. Take Me Back Again | 15. Dolores |
| 6. I'll Come Back To You | 16. Pale Moon |
| 7. You're Bound To Look Like | 17. Big Noise From Winnetka |
| A Monkey | 18. Something I Dreamed, No |
| 8. Tea For Two | Doubt |
| 9. Yes Indeed | 19. Chee Ee Chick |
| 10. Christmas Greetings | 20. Blue Echos |
| 11. San Antonio Rose | 21. Until You Fall In Love |
| | 22. Much More Lovely |

22 Tracks (7 Bing) Tea For Two, Yes Indeed, Christmas Greetings (Bing & Jack Kapp), San Antonio Rose. It Makes No difference Now, Delores and Pale Moon.

BING ON VIDEO

Ron Hall of Festival Films has made two more Crosby gems available from the Bob DeFlores excellent collection. If you don't have them, I recommend them for your consideration at \$20.00 each including postage.

BING CROSBY Oldsmobile Special (Broadcast Oct. 7, 1959)

BING CROSBY Edsel Show (Broadcast Oct. 13, 1957)

Editor Wayne has included a flyer elsewhere in this issue.

A Bing Crosby Christmas

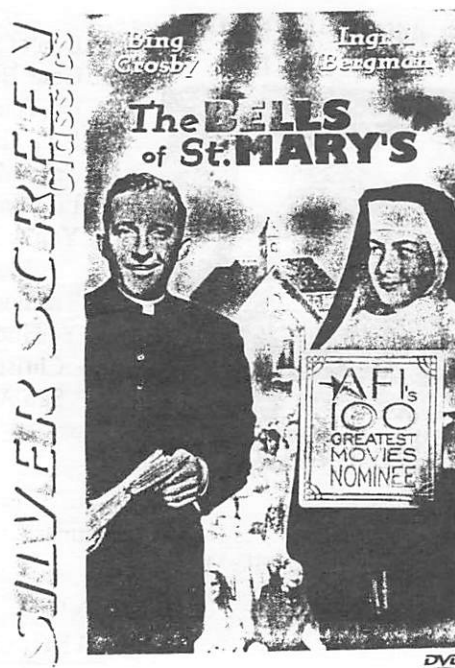


Collector's Choice Music (1-800-923-1122) has "A Bing Crosby Christmas" video available for \$13.95 plus \$5.95 shipping and handling. (One S&H price for your entire order.)

Another Bing video is available from SHOKUS VIDEO, Van Nuys, CA (1-800-746-5871). "The Bing Crosby Holiday Special"--aired on 12/24/66. Guest stars are Bob Newhart, Kate Smith, and Cyd Charisse. Cost is \$9.95 + shipping.



Just as we were ready to settle for video, we were offered "better pictures and better sound" on Laser Disc. Now, LDs have been superseded by DVDs (Digital Video Discs) with claims of even better picture and sound. The DVDs sell for about \$24.00, and, to date, four of Bing's movies have been released--Road to Morocco, Road to Utopia, Holiday Inn, and Bells of St. Marys. If you are interested, these discs are available from Ken Crane's Laser Disc, Westminster, CA (1-800-624-3078).



My thanks to those of you who have sent me information on new releases during the past year--and a Merry Christmas and Happy New Year to all.



Your input on CDs is appreciated!

Charles Baillie

118 W. Las Flores Ave.

Arcadia, CA 91007

(626) 446-2246

BITS OF BING

The following CDs have one or more tracks by Bing — for the truly dedicated!

ACADEMY AWARDS LOSERS ?. Castle U.K. MAC CD 355. 20 tracks — 2 w/Bing. Moonlight Becomes You / Pennies From Heaven. \$9.95.

GEORGE GERSHWIN. London 289-960-002-2. 28 tracks (2 Cds) — 1 w/Bing. They All Laughed. \$33.99.

THE STARDUST OF YESTERDAY: THE MUSIC OF YEARS GONE BY. Readers Digest B-R 7650-P1. 80 tracks (4 Cds) — 2 w/Bing. Pennies From Heaven / If I Had A Talking Picture Of You (w/Paul Whiteman). \$54.96.

S'WONDERFUL: THE GREAT GERSHWIN. Decca Song Book MCAD 11816. 20 tracks — 1 w/Bing. But Not For Me. \$17.99. (Reviewer in *People* magazine, Ralph Novak: "An especially mellow Bing Crosby.")

THE SOUTH AMERICAN WAY. Chanson's Cinema-CINO50. 25 tracks — 1 w/Bing. You Belong To My Heart. \$17.99.

TOO MARVELOUS FOR WORDS. ASV Living Era CD-AJA-5230. 24 tracks — 6 w/Bing. Too Marvelous For Words / I'm An Old Cowhand / You Must Have Been A Beautiful Baby / Mister Meadowlark / The Waiter And The Porter And The Upstairs Maid / Accentuate The Positive. \$17.99.

JOHNNY MERCER: MORE OF THE BEST. Laserlight 12628. 12 tracks — 1 w/Bing. Small Fry. \$6.99.

GREAT AMERICAN SONGWRITERS, VOL. 1, GEORGE & IRA GERSHWIN. Rhino R2-71503. 20 tracks — 1 w/Bing. Somebody Loves Me. \$11.99.

GERSHWIN STANDARD TIME. University Music Special Market HIPD-40120. 18 tracks — 1 w/Bing. Somebody Loves Me. \$17.99.

RODGERS AND HART SONGBOOK. Verve 314-516-158-2. 12 tracks — 1 w/Bing. Mountain Greenery. \$11.99.

THE SONG IS HARRY WARREN. ASV Living Era CD-AJA-5139. 25 tracks — 2 w/Bing. Young and Healthy / You Must Have Been A Beautiful Baby. \$11.99.

EASY LISTENING HITS. Universal Music — Blockbuster Music MCAD-21093 (MSD-35171). 12 tracks — 1 w/Bing. Some Enchanted Evening. \$7.99.

A POP AND COUNTRY CHRISTMAS. Readers Digest B-R7811-P (3 Cds). 60 tracks — 2 w/Bing. Christmas Dinner Country Style / Do You Hear What I Hear. \$44.96.

THE BEST OF EVELYN KNIGHT. Collectors Choice Music, <www.ccmusic.com> 20 tracks — 2 w/Bing and Evelyn. How It Lies, How It Lies, How It Lies / Everywhere You Go.

Two new video releases

email: fesfilms@aol.com
Bing Crosby website at
<http://members.aol.com/fesfilms/BingCrosbyVideos.html>

FESTIVAL FILMS

6115 Chestnut Terrace
Shorewood, MN 55331
phone or fax: (612) 470-2172

BING, FRANK & LOUIS TV Specials

Excellent quality from original materials. Both of these hour TV specials are superb shows with dozens of songs by all of the guests.

OLDSMOBILE SPECIAL

(Broadcast Oct. 7, 1959)

TV Special edition of "The Bing Crosby Show" stars Bing Crosby, Frank Sinatra, Louis Armstrong and Peggy Lee, with guest pianists Joe Bushkin, Paul Smith and George Shearing.

Complete with Oldsmobile commercials by Florence Henderson and Bill Haley.

(60 min.) \$20 postpaid in the USA and Canada.



We accept VISA, Mastercard and personal checks.

THE EDSHEL SHOW

(Broadcast Oct. 13, 1957)

TV Special starring Bing Crosby, Frank Sinatra, Louis Armstrong, Rosemary Clooney. With special guests Bob Hope, Lindsey Crosby and the Four Preps. Louis Armstrong and his All Stars open the show with Bing doing "Now You Has Jazz."

(60 min.) This is the show that introduced the Edsel to America and is complete with all commercials! \$20 postpaid in USA and Canada.



Readers Write

Dear Mr. Martin,

You will be surprised to receive this note, I'm sure. During 1929 I was Bing Crosby's secretary at Radio City in New York. My daughter sent me the Bing Crosby interview by Kevin Murphy. I am familiar with everything you mentioned in the interview and so much more. I was acquainted with his brothers, Bob and Everett. I also sent fan clubs' questions about Bing to Bing for answers. Gary Crosby was born three months before my first child. I resigned from my position in the summer of 1934, due to the baby coming along in October 1934. Bing had asked me to join him, as his secretary in California, but due to a very happy marriage, I did not go.

Bing Crosby was wonderful. I still have some correspondence from him dated 1977. Bob Hope was one of his dearest friends.

Bing Crosby and I were close in ages - - he was born in 1903 and I in 1907, which makes me a little over 91, and I thank God I am in fairly good health, but I lost my good husband after 62 years of a very happy marriage.

I will treasure your article about Bing. I was so very sorry about the damage to Bing's public image. It was not deserved.

Mary Kelly Brennan, Webster Groves, MO.

Recently I was fortunate enough to meet Rosie Clooney and her husband Dante backstage after her performance with the Nashville Symphony. Before the show, I sent back two 1950's editions of *Downbeat* magazine with Rosie on the cover for her to autograph. She and her husband got such a kick out of them, she asked the house manager to give me a backstage pass - - and my seat at the back of the theater was upgraded for free to a 5th row seat! They were anxious to hear where I had gotten the magazines, and if my interest was "real" or not. Evidently she gets hit on a great deal by "young ladies" due to her famous nephew! We chatted for a few minutes, mostly about their time with Bing, and she asked her husband to get my address so they might be able to keep in touch. They were so sweet. Her show was beautiful. She did a Johnny Mercer medley, some Berlin numbers, her old standards "Hey There" and "Come - Ona - My - House," and a few Gershwin songs, including one she wrote with both George and Ira. Between songs, she told stories about Bing, the Hopes, etc. The older folks seated around me got a kick out of the fact I knew the music, and during intermission told me stories of the war and dancing to the "real" big band music. It was a wonderful evening, and I feel grateful to have met such a gracious entertainer who knew Bing the way Rosie did!

Dana Henry
From the Internet

BING CROSBY LP ALBUMS FOR SALE

Richard K. Hayes

HC 81, Box 8568, West Newfield, ME 04095

Note: Minimum bid is \$5.00 per record. All records N - to E condition.

A. 10" LPs:

Decca 5126, "Stardust"
Columbia 33S1036, "Crosby Classics"

B. 12" Lps:

Decca DL-34461, "Songs of Christmas"
Epic E2E 201, "Bing Crosby Story: 1928-32"
RCA LPM-2071, "Young Bing Crosby"
MCA MFP-50249, "Bing Crosby: Where the Blue of the Night"
Sunbeam P-502, "Distinctively Bing" - Volume I
Sunbeam P-504, "Distinctively Bing" - Volume II
Biograph BLP-M-1, "Where the Blue of the Night"
ASU Living Era AJA-5005, "Bix and Bing"
Spokane 12, "Bing in the Thirties"
Spokane 13, "Kraft Music Hall: December 24, 1942"
Columbia Hall of Fame CL-2830, "Paul Whiteman and His Orchestra, Featuring Bing Crosby"
Columbia 35093, "Bing Crosby Collection, Vol. 1: 1928-32"
Columbia 35094, "Bing Crosby Collection, Vol. 2: 1932-34"
Columbia C-35748, "Bing Crosby Collection, Vol. 3 (Promo Copy)"
Capitol W-750, "High Society" (Bing, Sinatra, Grace Kelly, Celeste Holm)
Decca DL-8575, "New Tricks"
RCA Camden CAS-2330, "Bing Crosby, R. Clooney: Rendezvous"
Polydor PD-16128, "Seasons"
Decca DL-8210, "Home on the Range"
RCA LPM-2520, "Encore! Bing Crosby and His Friends"
RCA LPM-1854, "Bing and Rosemary Clooney: Fancy Meeting You Here"
Decca DL-8374, "Some Fine Old Chestnuts"
Sunbeam HB-309, "Dinah Shore & Bing Crosby Shows"
Vocalion VLP1 (English), "Many Happy Returns"
RCA LPM-2460, "Sing Along with Bing Crosby and His Friends"
RCA LPM-2276, "Join Bing and Sing Along"
Decca DL-4264, "Anything Goes"
Decca DL-4255, "Only Forever"
Golden Record A19823 (w/o cover), "Jack B. Nimble"/Golden Chamber O.
Longines Symphonette LWS-224, "Bing Crosby's All-Time Hit Parade"
BBC-22398, "The Final Chapter"
United Artists LA554-G, "That's What Life Is All About"
Daybreak DR-2014, "Bing and Basie"
Amos AAS-7001, "Hey Jude! Hey Bing!"
Harmony HL-W30931, "This Land Is Your Land" (Bing, Frank Sinatra, Fred Waring Pennsylvanians)
Vocalion VL-3603, "Bing Crosby Sings"

C. LP Sets

Columbia Hall of Fame C2143, "Bing Crosby in Hollywood, 1930-34"
Boxed Set (6): Longines Symphonette SYS-50749/LWS 343-8, "Bing Crosby Treasury; The Songs I Love"

SWAPS AND SUCH

WANTED: Snapshots of Bing from the 1930's — 1950's (or news or wire photos) for my collection. Craig Klose, 66 Summer St. #4M, Buffalo, NY 14209 (716-884-1261).

LOOKING for Bing's movies, TV shows and radio shows that have not been commercially released on tape? I might be able to help you. Let me know your needs. Timothy Morgereth, 5 Beach Drive, Baltimore, MD 21222.

NEED a good home for my Crosby Collection. I am 76 years of age and have been a Crosby fan since the early 30's. Have records, pictures and other memorabilia. My children would not cherish them as I have and might throw them out after I'm gone. Are there any club members in my area who might like what I have (free of charge, of course)? Armand Ross, 973 Richmond Drive, Claremont, CA 91711 (909-626-5613).

WANTED: "How It Lies"/"Everywhere You Go" with Bing and Evelyn Knight (Decca); Bob Crosby 10" Coral LP, "J. P. Sousa Marches" and Bell single, "Steam Heat"; Bing's TV show with Jimmy Boyd as guest; Bing's 10-inch Christmas LP. Dennis Nale, 3335 Latham Drive, Dallas, TX 75229-3847.

RECORD AUCTION. I am auctioning my uncle Ed Pachocha's collection of Bing Crosby records and other items. It is a very complete set of Bing's discs, including multiple copies of some albums. For a list of available items, e-mail me at <paulbros@csrlink.net> or write to Paul Dombroski, P.O. Box 64, Shamokin, PA 17872.

WANTED: Copies of these books: "My Life with Bing" by K. Crosby; "The Hollow Man," by D. Shepard; "Bing—Just for the Record," by B. Bishop; "Fabulous Life of Bing Crosby," by George Carpozi; "Going My Own Way," by G. Crosby; "The Crosby Years," by K. Barnes. Kathy Fisher, 29 Notre Dame East, Rock Island, Quebec, Canada JOB 2K0. You can e-mail me at <gofish@interlinx.qc.ca>.

NEW MEMBER (age 21) would like to correspond with Club Crosby members about Bing. Jimmy Kobeski, 1735 Monsey Ave., Scranton, PA 18509. E-Mail: <kobeskij1@uofs.edu>.

STILL SEARCHING to hear the Bing December 25, 1941 Kraft Radio Program before my memory goes or my Holy Cross California headstone is filled in (1924-.....) at the end of my Bing life. As I now freely give away many Bing items, no cost is too great for that 12/25/41 Kraft show. Carmel Gallegos, P.O. Box 1046, Tacoma, WA 98401. Toll free: 800-572-4767 (Code 80).

TAPE DELAYED. The tape with Kathryn Crosby describing the Hillsborough estate has been delayed because of the death of one of the producers. It is hoped that the problems can be worked out, and the tape can be issued soon.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY

Hobie and Cathie Wilson

236 Andrieux St.

Sonoma, CA 95476. E-mail: mailcrosby@aol.com

Web site: <http://members.aol.com/CrosbyPage/>

INTERNATIONAL CROSBY CIRCLE (U.K.)

F. B. Wiggins, U.S. Representative

5608 North 34th St.

Arlington, VA 22207

E-mail for *Bing* editor: Macwilmslo@aol.com

Web site: www.users.globalnet.co.uk/~icccircle

CRISSI NEWTON'S WEB SITE: <http://www.geocities.com/BourbonStreet/3754/bing.html>

DAVID LOBOSCO'S WEB SITE: www.geocities.com/Hollywood/Cinema/6126

OTHER FAN CLUBS OF INTEREST

EDDIE CANTOR APPRECIATION SOCIETY

President: Michelle Malik

14611 Valley Vista Blvd.

E-mail: ecantor@aol.com

PERRY COMO CIRCLE

Martha Gerhard, President

943 Crawford St.

Bethlehem, PA 18017

DICK HAYMES SOCIETY

c/o Roger L. Dooner

2951 Tyler St., NE

Minneapolis, MN 55418

INTERNATIONAL AL JOLSON SOCIETY

933 Fifth Ave.

Prospect Park, PA 19076

E-mail: AJS1PRES@aol.com

MILLS BROTHERS SOCIETY

c/o Daniel Clemson

604 N. Market Street

Mechanicsburg, PA 17055-2727

E-mail: millsbro@epix.net

INTERNATIONAL SINATRA SOCIETY

P. O. Box 7176

Lakeland, FL 33807-7176

KATE SMITH COMMEMORATIVE SOCIETY

P. O. Box 3575

Cranston, RI 02910

NATIONAL ASSOCIATION OF FAN CLUBS

P. O. Box 7487

Burbank, CA 91510. E-mail: LKNAFC@aol.com

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Dorsey Brothers
Orville Knapp Orchestra
Chick Webb
Jimmie Lunceford

Earl Hines
Fletcher Henderson
Bradley Kincaid
Claude Hopkins
Louis Panico
Jane Froman
Arthur Tracy
(The Street Singer)
Bob Crosby
Fray and Braggiotti
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